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Edited by A. WALTER KRAMER

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EMPEROR JONES, IN
OPERA GUISE, HAS
WORLD PREMIERE

Metropolitan Mounts Louis Gruenberg's Musical Version of O'Neill Play—Impersonation of Title Role By Lawrence Tibbett Overshadows Music in First Reactions—Subject Regarded as One that Only a Genius Could Make Visible as Music Drama—Score is Difficult and Unsympathetic—Settings Win Admiration

By A. WALTER KRAMER

IF Eugene O'Neill's *The Emperor Jones*, as presented for the first time anywhere on Saturday afternoon, Jan. 7, at the Metropolitan Opera House in the version with music by Louis Gruenberg, holds the boards, it will be only because of the superb delineation of the leading role by Lawrence Tibbett. To bring to the foreground of a review of a new music drama an individual artist is, to be sure, to depart from the accepted in criticism. But Mr. Tibbett is so much the focal point of this performance, carrying it virtually on his shoulders, that his place in it assumes the greatest prominence and his contribution becomes the most important.

My feeling about this O'Neill play, one of his best, is that it needs no music. I remember well seeing it when it was first produced with Charles Gilpin as the porter who became an emperor, and finding in the reiterated tom-tom beats all the musical accompaniment necessary. There are many who agree with me.

An Impossible Task

Louis Gruenberg, who has shown himself a symphonic composer of decided ability, and who has written several operas in the past, has given himself the impossible task of finding musical expression for this O'Neill play. To achieve success with the impossible would require a genius. Even his most ardent admirers do not claim that for Mr. Gruenberg. He is one of our most competent composers, a musician of serious aims, a craftsman whose place is at the top of the ladder. For this work he has chosen an idiom so unreal, so consciously modern, so completely disassociated from natural, warm and appealing music, a kind, I grant, that also would not have been especially appropriate for this text, but which would have pleased the listener, that there is little to do in listening to the work but to wonder why all the time and trouble was expended on preparing so difficult, so unsatisfactory and so unsympathetic a score.

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Lawrence Tibbett Scores in Emperor Jones



Carlo Edwards

As the Porter Who Became an Emperor, Lawrence Tibbett Gave One of the Most Magnificent Character Delineations in His Career at the World Premiere of Gruenberg's *The Emperor Jones* in the Metropolitan Opera House

Crisis in Detroit Is Met by Gift

Memorial Donation Enables
Symphony to Complete
This Season

DETROIT, Jan. 5.—The Detroit Symphony Orchestra, which has been facing the most acute crisis in its history, will be enabled to finish the season through a gift from Mrs. Hugh Dillman, it is stated by Murray G. Paterson, manager. Mrs. Dillman's donation is in memory of Horace Dodge, her late husband, who was one of the founders and supporters of the orchestra.

However, the season has been cut from twenty-eight to twenty-one weeks, though all the programs scheduled, except for seven Saturday night "pop" concerts, will be played. This means that subscription pairs on Thursday evenings and Friday afternoons will be given each week from now until March

4 when the season will officially end. The close, originally, was set for April 22.

The men of the orchestra met on Dec. 27 at Orchestra Hall and decided to accept the new contracts. They also sent Mrs. Dillman, in New York, a telegram reading "God bless you for your generous gift."

Mrs. Dillman has issued the following statement in connection with her contribution: "I have done this in memory of the late Horace Dodge to whom the Detroit Symphony Orchestra represented a vital, cultural influence in Detroit's life; to save the orchestra for future years in maintaining the good will of Detroit through completion of the concert schedule and by giving to all employees of the Detroit Symphony Society as large a percentage of their salary as is possible since I realize the tremendous problem confronting every-

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NATIONAL TEACHERS
ASSOCIATION HOLDS
ANNUAL ASSEMBLY

Educators in Washington Discuss Position of American Composer and Other Vital Topics—Native Works Played on Concert Programs—Leaders in World of Music Give Addresses—Riemenschneider Succeeds Swarthout as President—Assembly in 1933 Will Be Held in Lincoln, Neb.

WASHINGTON, Jan. 5.—Topics of vital interest were discussed at the fifty-fourth annual meeting of the Music Teachers National Association, held under the presidency of Donald M. Swarthout in conjunction with the annual meeting of the National Association of Schools of Music, in this city on Dec. 27, 28, 29 and 30. Officers were elected as follows:

Albert Riemenschneider, of Baldwin-Wallace College, Berea, O., president; Frederick B. Stiven, University of Illinois, vice-president; Donald M. Swarthout, University of Kansas, secretary, and Oscar W. Demmler, Pittsburgh, treasurer.

Rudolph Ganz, Mrs. H. H. A. Beach and Charles H. Mills were elected to the executive committee. Members to retain office are: Mrs. Crosby Adams, Montreat, N. C.; Edward Birge, University of Indiana; Carl Engel, Library of Congress, Washington; J. Lawrence Erb, Connecticut College for Women, New London; William Arms Fisher, Boston; William C. Mayfarth, Converse College, Spartansburg, S. C., and Ella Scoble Opperman, Florida College for Women, Tallahassee.

The 1933 convention will be held in Lincoln, Neb., from Dec. 27 to 30, the final day including a joint session with the National Association of Schools of Music.

National Symphony Heard

Sessions were held in the Hotel Washington; and several notable programs, including one by the National Symphony Orchestra under Hans Kindler, were features of the schedule. Such leaders in the musical world as Walter Damrosch, Harold Bauer, Herbert Witherspoon, Albert Stoessel, Deems Taylor, Ernest Hutcheson, Leonard Liebbling, A. Walter Kramer and John Thompson spoke. Mr. Bauer appeared for John Erskine, who was ill, leading the discussion on Amateurs May Be Musicians. He proved the darling of the convention, his talk being lucid and witty. Mr. Bauer called himself an amateur. He surely had the enthusiasm of one.

One of the most stimulating addresses was given by given by William Arms Fisher on the opening day. Mr. Fisher spoke of Music in a Changing World,

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Music Teachers Assemble in Fifty-fourth Convention

(Continued from page 3)

facing the topsy-turvy situation of today, and evaluating the adjustments and changes which will be necessary. The listeners carried away much food for thought.

"The depth of the possibilities of radio as an educational factor are far from being sounded," said Dr. Damrosch in his address on What May We Expect in Music Education Through Radio? He recounted his adventures as a pioneer in the field of radio music education and said that the foundation had only been laid by radio for the school training that may follow.

The Cause of American Music

One of the most interesting talks of the convention was the final one, by Deems Taylor, on The Cause of American Music. None could have been chosen better to discuss this subject. Mr. Taylor made a plea that America give her composers a chance, listen to their music, and remember that all countries have had to endure growing pains of cultural development before lasting good music has been written. He said American music would come into prominence sooner if America would tolerate as much mediocre native music as Europe does today. He agreed with Leopold Stokowski that all music has a right to be heard and judged by its appeal, not cast aside because it is new or the composer unknown.

He advocated the sponsorship of trial orchestras whereby composers could hear their own music before it is offered to the public, and gain orchestral understanding and suggestions for improvement thereby.

Following his speech, Mrs. Ruby Smith Stahl led the Washington A Cappella Choir in an interesting program, and Charlotte Klein contributed organ solos.

Herbert Witherspoon's remarks on grand opera were particularly apropos and extremely interesting. The matter of the critic, as discussed by Leonard Liebbling and supplemented by Mr. Taylor, was also informative.

Outstanding talks included Mrs. Beach's on The Peterboro Idea and Mr. Stoessel's on The Modern Choral Festival.

Ernest Hutcheson's piano forum and John Thompson's address on the average piano student brought about valuable discussion at the third session, as did Mr. Kramer's talk on The So-Called Musical Public.

The M. T. N. A. and the American Composer was the subject of a fine talk which was given by J. Lawrence Erb, in place of Sumner Salter, on Dec. 28. C. V. Buttlesman discussed The Summer Camp Movement in music the same afternoon.

Annual Banquet Held

The annual banquet was held that night with William John Cooper, Commissioner of Education, as principal speaker. The National Federation of Music Clubs held its luncheon the next day, with Mrs. Ruth Haller Ottaway presiding, and Mrs. Eugene Meyer gave a tea for the members at her home the same afternoon.

One of the most provocative sessions was the American Choral and Festival Alliance Dinner Forum, on Dec. 27, with Mrs. William Arms Fisher presiding. Many authorities in choral music and festival management were heard. Mrs. Fisher was also a speaker in another session when the modern choral festival was discussed.

George Fergusson and Percy Rector Stephens were the speakers for Thurs-



© Harris and Ewing

Prominent in Sessions of the Music Teachers National Association. From the Left: George A. Wedge; Karl Gehrke, Retiring Vice-President; Albert Riemenschneider, New President; Donald M. Swarthout, Retiring President, and Deems Taylor, Composer

day afternoon, Dec. 29, when the purpose and program of the American Academy of Teachers of Singing was the subject.

Native Music Festival

Musical events included a concert at the Pan American Union by the United Service Orchestra, conducted by Capt. William J. Stannard, Lieut. Charles Benter and Capt. Taylor Branson, and with Emma Otero as soprano soloist. Works by Daniel Gregory Mason, Charles T. Griffes and Carl Engel were played in the Library of Congress by the Gordon String Quartet, consisting

of Jacques Gordon, Ralph Silverman, Paul Robyn and Naoum Benditzky, and with Mr. Bauer as assisting artist. Mr. and Mrs. Philipp Abbas were heard in a program of music for the viola da gamba and harpsichord, Mr. Abbas playing on the viola de gamba which had belonged to Mozart's father. The Washington Composers Club gave a program on the last afternoon, when music by these composers was heard: Dorothy Radde Emery, Karl Holer, La Salle Spier, Mary Howe and R. Deane Shure. Other musical interludes were supplied by prominent Washington musicians.

RUTH HOWELL

AMERICAN WORKS GIVEN

Hamburg Hears Program Arranged by Pan American Association

HAMBURG, Jan. 1.—A program of American compositions was given by the Pan American Association of Composers, Inc., under the auspices of the German Section of the International Society for Contemporary Music on Dec. 8. The works listed were the following:

Three Canons for flute, oboe, clarinet and bassoon, Wallingford Riegger; Five Pieces for piano, Henry Cowell; As It Fell Upon a Day, song for soprano with flute and clarinet, Aaron Copland; Three Songs for soprano and piano, Charles Ives; Toys, soprano song, Carl Ruggles; Two Paeans for piano, Dane Rudhyar; Three Pieces for flute, clarinet and bassoon, Walter Piston; Seven Songs for soprano and instruments, Adolph Weiss.

Mary Bell, of New York, was the singer; Mr. Cowell played the piano. Also taking part were: Gustav Scheck, flute; August Gaebel, oboe; Bruno Wenzlaff, clarinet; Karl Franke, bassoon, and Ernst Oster, piano.

Reinhardt to Stage Shakespeare Drama at Festival in Florence

FLORENCE, ITALY, Jan. 1.—Max Reinhardt has accepted the invitation of the Hon. Carlo Delcroix, president of the committee of the Florence Musical Festival, to direct open-air performances of A Midsummer Night's Dream in the amphitheatre of the Bo-

lioli Gardens late in May. This will be Reinhardt's first visit to Italy to stage a play performed entirely by Italian artists. The production will also be the first open-air one of Shakespeare's comedy in this country. Guido Salvini will assist Reinhardt, and Mendelssohn's music is to be used.

A competition for young singers, the first organized in Italy, will be a feature of the festival. There will be prizes for sopranos, mezzo-sopranos or contraltos, tenors, baritones and basses who are Italian citizens.

Musical and Dramatic Organizations File Petition Against Admissions Tax

WASHINGTON, Jan. 5.—James W. Collier, chairman of the House Committee on Ways and Means, has received a communication from representatives of dramatic, musical and vaudeville organizations protesting against the continuance of the present admissions tax. They assert it has "signally failed of its purpose," yielding in the first quarter of the present fiscal year—July, August and September—but \$3,300,000, whereas it had been estimated that the revenue would be at least \$10,500,000 for this period.

It is claimed that the effect of this tax cannot be measured in terms of percentages, and that it has contributed toward the alienation of audiences who, unable to pay the usual prices for concert and theatre tickets, are not in a position to bear the additional burden.

Hearings will be held by the Ways and Means Committee. A. T. M.

WASHINGTON HEARS ORCHESTRAL MUSIC

National Symphony and Stokowski Applauded—Stückgold Is Welcomed

WASHINGTON, Jan. 5.—Orchestral music has again held first place. The National Symphony Orchestra has played twice; and the Philadelphia Orchestra, under Leopold Stokowski, gave its second concert of the season. Four programs were heard in Christmas week in honor of delegates to the convention of the Music Teachers National Association. One of these was given by the National Symphony Orchestra, under Hans Kindler, on Dec. 29. Another was presented by the United Service Orchestra, and there were two chamber music concerts.

The National Symphony gave one of its most successful programs in honor of the teachers. American music was featured, in keeping with the spirit of the convention. The Polka and Fugue from Weinberger's Schwanda, and Deems Taylor's Through the Looking Glass were particularly well-played and brought cheers from the large audience.

Another feature was Tchaikovsky's Romeo and Juliet, a favorite with this orchestra and Washington audiences, and played exceptionally well. In honor of MacDowell, his Dirge was played; and there was a request repeat performance of John Powell's Natchez-on-the-Hill.

Mrs. Hoover Attends

Mrs. Herbert Hoover attended the concert given by the National Symphony for children on Dec. 17, when nearly 1,000 young people were on hand despite a blizzard. Children's orchestras from Wilmington, Del., were guests on this occasion and played the first half of the program.

The Philadelphia Orchestra gave brilliant performances of Stravinsky's Fire Bird, Debussy's Nocturnes, Mr. Stokowski's arrangement of excerpts from Siegfried, and the Storm and Berceuse from Sibelius's music to The Tempest.

Grete Stückgold Admired

The last pre-Christmas program in Mrs. Lawrence Townsend's series of morning musicales was given by Grete Stückgold whose voice has brilliancy and a strongly emotional quality. In Handel's Oh! Had I Jubal's Lyre her runs were clear and fluent, her phrasing polished. Lieder by Brahms, Strauss and Wolf brought forth clear and mellow notes; and there was fine art in her interpretations of works by Carissimi, Caccini, Graham Peel and Richard Hageman, as in Elsa's Dream. André D'Arkor was the other artist.

Mr. D'Arkor is the ideal Latin tenor, having a voice of exceptionally romantic timbre. His only English song, Fairest of Maidens Is She, given as an encore, was received with the warmest applause.

Dorothy De Muth Watson, one of the guiding personalities in the League of American Penwomen and formerly Washington correspondent for MUSICAL AMERICA, has been appointed chairman of music for the International Congress of Women at the Chicago World's Fair. The congress will set aside July 17, 18, and 19 for international women composers.

RUTH HOWELL

A Rhenish Music Festival will be held in Aachen from April 8 to April 10.

EMPEROR JONES ACCLAIMED IN FIRST HEARING

Gruenberg Orchestration Is Effective but Music Has No Vocal Line—Great Audience Held Spellbound

(Continued from page 3)

From his entrance, clad in a multi-colored uniform, Mr. Tibbett held his hearers spellbound. His acting was that of a master, in intonation, in gesture, in every part of his delivery. From a singing standpoint there is less to be recorded, for the simple reason that Mr. Gruenberg has given Mr. Tibbett nothing to sing. Not even in the jungle, where a bit of the old Negro spiritual *Standin' in de Need ob Prayer* is quoted. The composer has harmonized (!) it and loaded up the instrumentation in a manner that robs the old melody of its tender appeal. Here was an opportunity, after an hour of aimless orchestral cleverness, to let the agonized Negro sing one of the songs of his race with a fine, solid and natural harmonization. It need not have been an aria. An arioso would have sufficed. How the audience would have risen to it!

Our Composers Kill Their Chances

For years we have contended that one of the greatest faults in our native operas is the inability (or is it the conscious highbrow unwillingness?) of our composers to write a vocal line with some sense of beauty, that can be sung. There is hardly a successful work that does not adhere to this. Yet our composers kill their chances year after year by writing instrumental parts for the principal roles in their operas. Then they wonder why their operas are not liked. They never will be liked. For the public insists on singing parts that are something more than declamation. The music drama is, I admit, a truer form than the old opera, but what Wagner began and Strauss continued, our composers have departed from in a manner that spells inevitable doom for their works.

Instrumental, Not Vocal Excellence

Hardly a place where a vocal phrase



Carlo Edwards



Above: Emperor Jones in the Jungle, a Prey to Visions, Surrounded by His Enemies. The Face of Lawrence Tibbett, as Jones, Is Seen in the Foreground. Left: Louis Gruenberg, Who Composed the Music and Adapted Eugene O'Neill's Play for the Opera

of genuine worth comes to the ear in this piece. That the orchestra is a magnificently treated instrument in Mr. Gruenberg's hands is greatly to his credit. I doubt whether there is a composer anywhere who can do better the kind of thing that he has done. Scraps of themes, a half-inch in length, rhythms that clash and crash, harmonies that once made us shudder but today no longer startle and which have nothing of real expression in their effect, comprise this prodigious partitur. There is no doubt

that Mr. Gruenberg is a master of his craft. Nor is there a question of his sincerity. He is a scrupulous artist and he believes in the music of the future. But, like many composers who are at home in symphonic music, he has little feeling, if any, for the voice, and less for the stage. His wild dance at the close of the drama, where the Witch Doctor enters, is the best moment in his score, a purely instrumental one conceived for the dancers.

I must praise Mr. Gruenberg for his modifications of O'Neill's play. In these he has shown suprisingly a sense of the theatre which his music fails to reveal. The changed ending, having Jones kill himself with the silver bullet, instead of being killed by the soldiers as in the original play, is excellent, as are other details, all of which I am told won O'Neill's approval.

Production Good in Many Ways

The production was an unusually good one in many ways. The settings of Jo Mielziner, the throne-room and the jungle, are pictorially excellent, even if they do suggest the influence of an-

other Jones, not an emperor, but Robert Edmond. The lighting, too, was in the main admirable. The absurdly ineffective choral parts were sung lustily by Mr. Setti's choristers, grouped on either side of the stage behind stockade-like affairs that concealed them only partly. Mr. Setti must have labored with might and main to achieve the results obtained. But was the labor expended worth while? There was so much of storm and fury.

I have said that Mr. Tibbett carried the performance. That is, indeed, the case, for the other roles are nothing compared with that of the protagonist. Miss Besuner did the Old Native Woman at the beginning of the drama conscientiously. But what of Mr. Windheim's Smithers? This gifted character artist was obviously doing his best, but he failed to give the illusion. How the management could cast a foreigner (Mr. Windheim is a Pole) for the role of a cockney English trader is one of those mysteries, which occur again and again even in the most august temples of opera. This gentleman, singing in purportedly cockney English, smote the ear with "yoost" for "just" and "nob" for "nab," to say nothing of his rolled "r" and similar lesser foreignisms. As the role is not one demanding a good singer, there must have been others in the Metropolitan's lengthy artist-list, who could deliver this cockney part with some degree of authenticity of pronunciation. Mr. Winfield's Witch Doctor was praiseworthy. The stage direction of Messrs. Sanine and Agnini was conventionally planned and executed.

To Mr. Serafin and his orchestra I
(Continued on page 20)

The Story of The Emperor Jones

BRUTUS JONES, ex-Pullman porter and fugitive from justice in the States, has reigned as Emperor for two years over savages in the West Indies. After a musical prologue in which the natives are heard shouting for vengeance on the stranger who has pillaged them, the audience sees the interior of the palace of Jones. Smithers, a cockney trader, learns from an old woman that the natives are about to revolt. He informs Jones and the latter decides to flee through the woods to the Coast in an effort to reach a French gunboat. He tells Smithers of the silver bullet he has had made to awe the natives, as the only bullet that can kill him. He has five other shots in his revolver as he leaves. Distant tom-toms sound the tocsin of the pursuit. After an interlude given over to cries and shouts—"Dis man must die"—Jones is seen at the edge of the forest.

The cache of food Jones had placed there has disappeared. He becomes a prey to ghostly alarms as the tom-

toms din relentlessly in his ears. There are several changes of scene as he penetrates deeper into the forest. Exhausted and overwhelmed by the blackness of the woods, he is the victim of successive visions. In these, he kills again the man he killed in the States, shooting away one of his precious bullets. In another, he is taken back to the chain-gang and kills his guard. Another bullet gone. He sees himself on the auction block in the old slavery days and shoots again. The last of his ammunition is gone, save the silver bullet reserved for himself. His fine clothes rent and discarded, he is himself reduced to the appearance of a jungle savage. He stumbles on, until, with the natives closing in on him and their tom-toms pounding in his ears, the while a voodoo dancer all but hypnotizes him, he cheats his pursuers with the silver bullet. "Is your Emperor yet" he cries as he shoots himself. The opera ends with the cries of derision of the savages as they insult his body.

THE EMPEROR JONES. Opera in seven scenes, in English. By Louis Gruenberg after the play by Eugene O'Neill. First performance anywhere. Given in double bill with Leoncavallo's *Pagliacci*. At the Metropolitan Opera House.
Brutus Jones.....Lawrence Tibbett
Henry Smithers.....Marek Windheim
An old native woman.....Pearl Besuner
The Congo witch-doctor.....
Hemsley Winfield
Conductor, Tullio Serafin
Stage director, Alexander Sanine

VENETIAN TRILOGY BY MALIPIERO HAS WORLD PREMIERE

Il Mistero di Venezia (The Mystery of Venice) Given in Its Entirety at Coburg for First Time — Second Part, Finto Arlecchino, Had Been Produced Previously in New York and European Centres—Music Has Both Aristocratic Quality and 'Popular Appeal' — Performance Is Received with Tremendous Acclaim

By DR. PAUL STEFAN

COBURG, Jan. 1.—The world premiere in its entirety of G. Francesco Malipiero's trilogy, *Il Mistero di Venezia* (The Mystery of Venice), given in the Landestheater here on Dec. 15, attracted many distinguished guests from other lands. The composer, who had been sitting on the jury of the International Society for Contemporary Music which convened in Amsterdam, brought with him E. J. Dent, president of the society, and Roger Sessions. Alfredo Casella came, too; and prominent among the visitors was Signora Anita Colombo, until recently director of La Scala in Milan, who will soon open an opera house on the Italian Riviera with the same trilogy which has been given here. The Italian Consul-General at Munich arrived under instructions from Premier Mussolini, and it goes without saying that critics from Berlin and Vienna and other cities were on hand.

Conditions here are favorable to artistic progress. Even in the face of difficulties, the smaller theatres in Germany, especially in the former principality towns of Thuringia (such as Weimar and Coburg), are in better situations than houses in the larger cities. Coburg, for example (once in the duchy of Saxe-Coburg-Gotha), which has a population of 25,000, receives quite a considerable subsidy from the state, in addition to a grant from the city.

Yet, though financial support of this kind often carries restrictions in policy, Oskar Walleck, the intendant, has a free hand. He is obliged to produce plays and operettas, as well as operas, but is not tied down to a fixed repertoire. Each work, however, can be produced only four times, which necessitates unremitting study in order to keep the general procedure in motion. Thus the Landestheater takes on the character of a studio, along the lines of experimentation laid down by larger

At the First Night of the Coburg World Premiere of G. Francesco Malipiero's Trilogy, the Composer Was Photographed with the Artists Backstage After the Second Part. Karl Friderich, Conductor, is Third from Left. Others, from His Left, Are Erich Döhler, Regisseur, Mr. Malipiero and Oskar Walleck, Intendant, Who Designed Scenery and Costumes



Adler, Coburg

houses. Alban Berg's *Wozzeck*, which continues to hold the stage in various cities, is now in process of preparation.

Malipiero himself wrote the text for his trilogy. The German translation is by R. St. Hoffmann of Vienna. Malipiero has surrounded the action with music of great popular appeal. It suggests the archaic manner, but is always bright in color, clear and melodious. An unaccompanied chorus of the people in the third act is a high light, a page of music so enchanting that the audience was thrilled by it.

From a musical viewpoint, it was remarkable to watch Malipiero's remarkable metamorphosis. In the beginning, he was essentially an exponent of rhythms. Then the music takes on a heroic calibre. His tendency to simplicity is significant. He remains the aristocratic creator he always was, but makes it easier for the public to understand his nobility.

The work was received with tremendous enthusiasm, the composer being called before the footlights again and again. Great credit is due to the Landestheater for the production. Intendant Walleck himself attended to the stage direction. Karl Friderich conducted. Chorus and orchestra attained a high level. It was a remarkable evening.



Adler, Coburg

The Third Scene from the First Part (*Le Aquile di Aquileia*) of Malipiero's Trilogy, *Il Mistero di Venezia*, Showing Venice in the Days of Its Splendor

The Story of Il Mistero de Venezia

COBURG, Jan. 1.—The first part of *Il Mistero di Venezia*, the trilogy by Malipiero, is divided into three sections, or episodes, having the title of *Le Aquile di Aquileia* (The Eagles of Aquileia). The second part, *Il Finto Arlecchino* (The False Harlequin), had previously been seen in Buda-Pesth, and in several German towns as well as in New York, at the Juilliard School of Music. The third part, *I Corvi di San Marco* (The Ravens of St. Mark), is a kind of wordless music drama, scarcely to be described by the term "ballet."

The founding of Venice is glorified in the first part. We see the arrival of

refugees who, fleeing from the Huns, have abandoned Aquileia to seek refuge on the islands of the laguna. There are bereaved mothers and young wives, elders, the Patriarch who is to found the first church and warriors who swear to protect the new homes.

The second section (in the first part) shows the feast when girls who bore the name of the Virgin Mary were to be married. The rape of the Sabines took place on such a day, and this scene is portrayed, linking the history of Venice to that of Rome. The third episode depicts Venice triumphant, at the height of her power, with St. Mark's as the

centre of festivities. This section concludes with the symbolical ceremony of the Doge wedding the sea.

Il Finto Arlecchino evokes the days of the decadence of the Venetian Republic, when the patricians devoted themselves to futile literary academies and the pastime of competitions, and when each great lady had her court of admirers. This part tells the tale of a lady who offered her hand to one of her numerous followers because he knew how to set one of her poems to music.

The Modern Venice

In *I Corvi di San Marco* we see modern Venice desecrated by jazz bands. There is dancing. Honeymoon couples gape at the romantic moonlit scene; futurists wish to abolish all

sentimentality and murder the beauty of Venice. Finally a gang of dealers in antiques who are carrying away art treasures to send abroad, excite the anger of a figure who, robed in black, wears the white *bauta* or white mask of the Eighteenth Century. He symbolizes the spirit of the old Venice, the spirit which is rapidly passing.

The dealers, intent on obtaining the statue of a hero of the Republic, resent his interference; and he, rather than see the statue taken away, flings it into the waters of the canal. Infuriated, the dealers kill him, then hurry away in fear. While his body lies prostrate (here the music is an imposing dirge) spectres of characters seen in the first scenes troop past and scatter laurel wreaths.

A. W.

ELGAR HONORED IN FESTIVAL OF HIS WORKS

Composer Now Writing Third Symphony for British Broadcasting Corporation—Celebration Marks Year of His Seventy-fifth Birthday—Orchestral Features and Performance of Oratorio, The Kingdom, Are Prominent in General Program—New Patriotism in Music Is Felt—Eminent Artists Appear

By BASIL MAINE

LONDON, Jan. 1.—Following the Elgar Festival, which was the outstanding event of the closing year, comes the statement from the British Broadcasting Corporation that Sir Edward is at work on a third symphony, which is being composed for and will be dedicated to the B. B. C. If everything goes well, we shall hear the first performance in the autumn of 1933.

Sir Landon Ronald, the negotiator between Sir Edward and the B. B. C., spoke of this on Dec. 14 at the annual dinner of the Guildhall School of Music, of which he is the head. "I consider it one of the most interesting events that has occurred in musical history since the Royal Philharmonic Society commissioned Beethoven to write a symphony (the Ninth) for them in 1822," Sir Landon said. It is pertinent to recall that Sir Edward's Second Symphony was produced in the Queen's Hall twenty-one years ago.

The festival was arranged by the British Broadcasting Corporation to mark the year of Sir Edward's seventy-fifth birthday. The schedule included two concerts by the B. B. C. Symphony Orchestra, another in which the orchestra was joined by the B. B. C. Chorus for a performance of *The Kingdom*, a concert of the chamber works, a studio concert at which Falstaff was played and other studio concerts which included many of the composer's part-songs and the organ sonata.

Came at a Right Time

The festival came at a right time, and the B. B. C. is to be praised and heartily congratulated on the success of the plan. There had been a proposal five years ago that the B. B. C. should organize a festival to celebrate the composer's seventieth birthday. Circumstances, however, made the project impracticable.

An Elgar festival at the present time is perhaps even more appropriate than it would have been five years ago. It is almost impossible to discuss Elgar without raising the question of nationalism in music. Happily, that question does not trouble us so much now as once it did.

A new patriotism in music has been accompanied by reversions in taste. The music-halls (if we can speak of taste in this connection—and why not?) have recently been reviving songs made famous by Marie Lloyd, Mark Sheridan, Gus Elen, Eugene Stratton, Harry Champion, Sam Mayo and the rest. Jazz, having invaded the sphere of entertainment, is in some quarters being politely and firmly asked to return to its own sphere—the dance-hall. The change is also to be seen in revivals of old musical plays and in the music now required for revue and musical comedy.

The mammoth productions have also been influenced. Six months before the political crisis of 1931, no West-end producer would have dared to ask his audience to listen to *Land of Hope*

and *Glory* and take it seriously. But the crisis was the cue for Noel Coward to include it in his cavalcade of tunes, and, meeting it there, more than one hard-boiled critic confessed that he was moved to tears.

Change in Concert Halls

In my opinion, this change bears closely upon the subject of Elgar's music. The fact that we are delighting again in the old music-hall songs, that we are no longer ashamed of *Land of Hope and Glory*, suggests that a corresponding change will take place in English concert halls. And that change, as I see it, will involve a revived and deeper interest in the representative works of Elgar.

For the new patriotism is not like the old. Emotional forces are now checked and corrected by the forces of reason. By all the laws, therefore, there should be a greater and deeper interest in Elgar's major orchestral works, since it is precisely in these that we find transcended the Edwardian type of patriotism.

Performances of the symphonies during the recent celebrations, brought out their emotional content more clearly and eloquently than ever before in my memory. And it is significant that the audiences acclaimed the works with the greatest enthusiasm. Sir Landon Ronald, who is a first-rate exponent of Elgar's scores surpassed himself in his performance of the First Symphony on Nov. 30, and on the following Wednesday, Dr. Adrian Boult, who was associated with some of the earliest performances of the major works, gave a finely-judged interpretation of the *Enigma Variations*.

On Dec. 14, Dr. Boult conducted a performance of *The Kingdom* which was notable for a good standard of choral singing and for some splendid solo singing from Elsie Suddaby, Muriel Brunskill and Walter Widdop. In the first of these programs the composer himself conducted the *Cockaigne Overture* and the *Violin Concerto*, and received a wonderful ovation.

Albert Sammons was the soloist. It was interesting to hear his interpretation again, especially after Yehudi Menuhin's performance of the work in the Albert Hall on Nov. 20 (also with the composer as conductor). Menuhin compels great admiration not only for undertaking a work so uncommonly difficult but also for adding an English concerto to his repertoire. Elgar himself was warm in his praise of the boy's skill and insight. Even so, there is no denying that in some of the episodes Menuhin speaks the phrases with a slightly foreign accent. Sammons has always been the ideal interpreter of

this work, of its reticent, contemplative moods as well as of its impassioned lyricism.

Throughout the festival we all felt that there was a peculiar satisfaction in thus celebrating the composer's achievement in his lifetime. The act was spontaneous, free from the lip-service which characterizes some of the centenary observances. And the presence of the composer as conductor of some of the works, enhanced the significance of the homage. It cannot be pretended that



Yehudi Menuhin, at the Albert Hall Concert in Which He Played Concertos with Sir Thomas Beecham, and the Elgar Concerto with Sir Edward Conducting, a Pre-Festival Performance of the Veteran Composer's Work

antipathy towards Elgar's music has been entirely dispersed. But to see the youngest of young things calling for the composer at the end of the First Symphony encourages one to believe that the antipathy is at least beginning to weaken.

Outstanding Achievements

As for the autumn season as a whole, three achievements stand out: the successful launching of the London Philharmonic Orchestra under Sir Thomas Beecham; the series of recitals in which Artur Schnabel played the all piano sonatas of Beethoven, and performances of the complete list of Beethoven quartets by the Pro Arte Quartet. The last of Schnabel's recitals was memorable. The large audience in the Queen's Hall called him again and again at the end of the program. There was no hysteria, no foolish crying out for encores. The acclamation was clearly the result of a deep impression.

Not the least attractive feature of the L. P. O. programs has been the inclusion of works that are rarely heard by English audiences. Sir Thomas never tires of bringing to light some unheard, sometimes unheard of, composition.

It was as a result of his enthusiasm, too, that a new English opera has seen the light. This is *The Devil Take Her*, the work of Arthur Benjamin. After the first performance at the Old Vic on



Sir Edward Elgar, in the Spotlight in England Because of a Festival Arranged by the B. B. C. to Celebrate His Seventy-fifth Birthday

Nov. 30 Sir Thomas said that had the composer been born in any other country, the work would certainly have passed into the regular repertoire. *The Devil Take Her* was associated with Purcell's *Dido and Aeneas* in a double bill; so this was one of those rare occasions when a whole evening was devoted to English opera.

Ballet Is Adventurous

More fortunate than her sister, in that she possesses a society of her own, the English ballet is adventurous, if not actually progressive. At the Camargo Society's performance in the Adelphi Theatre on Dec. 4, three new works were given: *The Birthday of the Infanta* with music by A. E. Lutyens and choreography by Penelope Spencer; *Adam and Eve*, music by Constant Lambert, choreography by Anthony Tudor, and *There Is a Willow Grows Aslant a Brook*, music by Frank Bridge, choreography by Wendy Toye. If no masterpiece was discovered among these, at least they revealed the slow but sure growth of an individual style.

Sir Oswald Stoll's new production, *A Kiss in Spring*, which opened at the (Continued on page 12)

Demolition of Covent Garden Is Planned

LONDON, Jan. 1.—Plans have been submitted to the Westminster City Council by the owners of the Covent Garden Opera House for the demolition of the theatre and the development of the site. F. A. Szarvasy, chairman of the Covent Garden Opera Syndicate, states that an extension of the lease would permit the usual season to be held next May and June and that, in this case, as many British singers would be engaged as circumstances would permit.

Covent Garden Properties, Ltd., intimated that they do not wish to continue the opera house as a theatre, but are willing to sell the lease or the freehold, and that if any individuals or organization would like to preserve the house for operatic purposes they will give every consideration to such a suggestion.

It is estimated that the value of the site is between £250,000 and £400,000.

B. M.

Variety Reigns at International Dance Festival

Mary Wigman Opens Series With New Dance Cycle—Shan-Kar and His Company in Colorful Dances of Orient—Escudero Appears in Spanish Conceptions

THE International Dance Festival which opened at the New Yorker Theatre on the evening of Dec. 25 under the management of S. Hurok was one of the most novel as well as one of the most ambitious undertakings of its kind that has been presented to the New York public in several seasons. The array of artists included Mary Wigman and her group of twelve dancers; Uday Shan-Kar, Hindu dancer, assisted by Simkie and a company of dancers and musicians from southern India; and Vicente Escudero with his assistants, the decorative Carmita and Carmela.

In spite of the large number of dance attractions which have been seen here in recent weeks, and in spite of the fact that the series opened on Christmas Day—a day ordinarily considered inauspicious for such happenings, the programs were well attended, and the enthusiasm of the audiences ran high.

The initial performance was given by Miss Wigman and her group who presented a cycle entirely new to her New York audience entitled *Der Weg*. The cycle consisted of a series of movements built up somewhat similarly to the movements of an extended musical composition, each part having an integral relation to the whole work, which occupied an entire evening.

The music, conceived for percussion instruments, was, as usual, the work of Hanns Hasting. The ambitious conception was enthusiastically received, both on the opening night and at the repetitions which the performances of



Heinrich Iffland

Shan-Kar and His Partner Simkie Delighted Audiences in the New Yorker Theatre with Their Unique and Vivid Presentation of Dances from Their Native India

the evening of Dec. 27 and the afternoon of Dec. 31 afforded. On the evening of Jan. 2 Miss Wigman appeared in a solo recital.

Color and Variety

Uday Shan-Kar and his company appeared on the evenings of Dec. 26, 28, Jan. 3, 5, 6, and on the afternoon of Dec. 30. Drawing upon the rich artistic heritage of his native India, Shan-Kar presented nevertheless a program carefully calculated to charm his American audience. The result was a spectacle which fairly bubbled over with color and variety, moving the audience to great enthusiasm. As a solo dancer Shan-Kar brought something quite new to the dance, exhibiting exquisite poise, fluency and control. His partner Simkie and the remaining members of his company were warmly applauded for

their parts in the performance.

Music was furnished by a group of Hindu musicians under the direction of Timir Baran Bhattacharyya and Vishnu Dass Shirali, the latter a master drummer and a distinguished musician according to any standards. The colorful array of oriental instruments added an exotic note to the visual as well as the musical aspects of the performance.

Escudero was the attraction of the afternoon of Dec. 28 and of the evenings of Dec. 31 and Jan. 4. He displayed his usual spontaneity and verve in a program including folk dances and impressions of Spanish Gypsy life. His partners, Carmita and Carmela, appeared in solo dances and in ensembles with him. The audiences responded warmly. Music was provided by Luis Mayoral, guitarist, and A. Guro, pianist.

WORCESTER CHORUS HEARD IN MESSIAH

Oratorio Society Gives Thirty-first Performance of Handel Work

WORCESTER, Jan. 5.—The annual Messiah performance by the Worcester Oratorio Society was given in Mechanics Hall on Dec. 27, this being the society's thirty-first production of the work. An appreciative audience gave ovations to J. Vernon Butler, to his chorus of 300, which was better balanced than ever in the male sections, and to the soloists and orchestra.

Solos were sung by Mildred Rose and Grace Leslie, both newcomers, Dan Gridley and Frederic Baer, who repeated their previous local festival and oratorio successes. Fifty players from the Boston Festival Orchestra assisted, with William F. Dodge as principal. James A. Gow was organist; Walter Smith, solo trumpeter, and Ruth Nelson Butler, pianist.

Sascha Jacobsen, violinist, and Lee Pattison, pianist, opened the Civic Music Association's concert series on Dec. 13 in Mechanics Hall, Mr. Jacobsen replacing Jacques Gordon, originally scheduled. The concert was well received by a large audience which braved inclement weather. Mr. Pattison played nine Chopin compositions,

and Mr. Jacobsen's group reached a high point in Cecil Burleigh's *Moto Perpetuo*. Franck's *Sonata* for violin and piano concluded the program brilliantly.

JOHN F. KYES, JR.

Choral Work by Dr. Chapman Has Premiere at Rubinstein Club Concert

One of the outstanding features of the private concert of the Rubinstein Club at the Waldorf Astoria on Dec. 6 was the first performance of a choral work, *Memories*, which was composed by Dr. William Rogers Chapman, musical director of the club. The words were written by Mrs. Chapman, who is president. Dr. Chapman conducted the performance, and the work was enthusiastically received by the large audience.

Antonia Brico Makes New York Debut as Conductor

Antonia Brico was to make her New York debut as guest conductor of the Musicians Symphony Orchestra in the Metropolitan Opera House on Jan. 10. Poldi Milner was to be piano soloist, and Serge Prokofieff to conduct one of his own compositions. A review of the concert will appear in the next issue of *MUSICAL AMERICA*.

Edward Johnson Makes Concert Tour

Previous to rejoining the Metropolitan Opera for his eleventh consecutive season, Edward Johnson has fulfilled numerous concert engagements. Within

five days he appeared in three concerts in as many cities, singing in Chicago, New York and Washington. On New Year's Day he had the role of Don Jose in a radio performance of *Carmen* broadcast from Toronto.

Louis Baer Gives Programs in East and South

PHILADELPHIA, Jan. 5.—Programs of music by Bach, Mozart, Brahms, Debussy, Ravel, Milhaud, Tchaikovsky, MacDowell and other composers have been given at the Soreno Hotel, St. Petersburg, Fla., and the Mountain View House, Whitefield, N. H., by an ensemble under the direction of Louis Baer, violinist, of this city. Appearing at the New England Conference of the State Federation of Women's Clubs, held at Whitefield, recently, Mr. Baer played an *Andante* by Wieniawski, *Drdla's Souvenir*, and *Chant Negre* by A. Walter Kramer, with Louis Esposito as his accompanist.

Buchhalter Forum Observes Beethoven Anniversary

CHICAGO, Jan. 5.—The 120th anniversary of Beethoven's birth was celebrated by the Buchhalter Musical Arts Forum at its meeting on Dec. 16 in the rooms of the Chicago Literary Club, Fine Arts Building. Charles E. Watt and Owen Deeming gave illuminating talks. Rudolph Haas sang tenor songs and Clara Friend was heard in piano solos.

NEW ORCHESTRA TO TOUR IN THE EAST

Plans of Forces Under Sokoloff Also Include New York City Series

An orchestra which will travel, as well as give a series of New York concerts, looms in the form of the New York Orchestra, Inc., according to plans announced by Nikolai Sokoloff, conductor and artistic director of the new organization. Mr. Sokoloff explained that one of its chief functions will be to fill the need for a symphony orchestra in music centres outside New York which the curtailment of the tours of the great Eastern orchestras has left without an orchestral series.

"Of course, the New York Orchestra will have its Carnegie Hall season," Mr. Sokoloff explained, in speaking of the plans for next year. "We expect to have a series of five concerts there. But the greater part of our activities will cover cities within a radius of 200 or 300 miles of New York. Formerly many of these communities were visited annually by the Philharmonic, the Philadelphia, and the Boston Symphony orchestras. But of recent years the schedules of these orchestras in their own cities have become so heavy that they have little time to travel. They did, however, in their touring days, create a demand for symphonic music which has been augmented by broadcast concerts.

To Supply Eastern Demand

"It is this demand which the New York Orchestra plans to supply. By providing these cities with concerts according to the high standard to which they have been accustomed, we expect to create a unique position for the orchestra, for, though essentially a New York organization, it will become by frequent visits, an Eastern element as well. In this capacity it will be specially fitted to co-operate with local choral organizations and to take part in festivals. Moreover, it plans to be what no other orchestra now is—available for tours throughout ten months of the year."

The territory to be covered by the orchestra in its tours will include New York State, New Jersey, Delaware, Pennsylvania and New England.

Composed of ninety musicians, all of whom have held posts with distinguished orchestras here and abroad, the New York Orchestra was formed last season under the temporary direction of Modest Altschuler. Mr. Sokoloff, who is terminating his fifteen years' association with the Cleveland Orchestra as its conductor this season, recently accepted the post of conductor and artistic director of the new orchestra. He is now preparing for the first of its concerts under his baton to take place Monday evening, Jan. 16, at Carnegie Hall. The program on this occasion will include Beethoven's *Eroica* Symphony, Debussy's *La Mer* and Sibelius's *Finlandia*.

Helen M. Fowles Writes Life of Her Father, Ernest Fowles

Helen M. Fowles is preparing a short life of her father, the late Ernest Fowles, British musicologist, together with a compilation of some of his addresses, lectures and articles, and states that she would be glad to hear from persons who are interested. Miss Fowles's address is 2 East Forty-sixth Street, New York.



Dear MUSICAL AMERICA:

In viewing retrospectively the musical promenade of the old year, the indefatigable W. J. Henderson of the *New York Sun* commented sagely on the seeming dominance of what can be termed baritone opera. The Metropolitan, he pointed out, is fortunate in possessing at this particular time, in Lawrence Tibbett, a baritone who is a star of the screen and of radio as well as an operatic artist capable of converting the long disregarded role of the Doge in Verdi's old *Simon Boccanegra* into an impersonation of worth. He wonders how much thought would have been expended on reviving this particular work if there had been no such singer in the company. Then he takes note of the continued and perhaps unexpected success of Don Giovanni, another baritone opera. Can it be that the great day of the tenor is passing, he asks. His answer to his own question is altogether Hendersonian. "An hour of Jean de Reszke would settle the question."

Lest either the tenors or the baritones of our day take umbrage at the clear implications of that answer, let us hasten to pour oil on troubled waters by recalling that Jean de Reszke either was or was not a pushed-up baritone. Now if the baritones of our day would all start singing tenor—but, s-h! I have long suspected that this is exactly what is the matter with a good deal of our Wagnerian opera.

But times have changed since the days when Jean de Reszke was the idol of the Metropolitan, in ways undreamt of by those who pondered the future then. I wonder, for instance, what de Reszke himself would have thought if, restored to the living, he could have strayed into the press room of the Metropolitan at the time of the most recent performance of *Aida*, attracted there, let us assume, by the opportunity to hear the much-discussed "new baritone," this Lawrence Tibbett who seemed to be so much in the news, in the role of Amonasro. As that character does not appear until the second act, our visitor of the old days strolls in on Frank Wenker to give him the compliments of the season. The busy press chief happens to be inside the auditorium, but a little group of newspapermen and others have turned on his radio. A rich baritone voice of a particularly poignant emotional quality comes over the ether into the little room, from a broadcasting station up town. Impressed by the quality of the tone and the beauty of the production,

though what he hears is a simple ballad, the man who has just joined the group forgets for the moment that he has come to hear the great Tibbett as Amonasro and asks who this baritone may be who broadcasts so beautifully. The reply well might convince him that this was no longer his world. "Tibbett," he is told. Tibbett! Amonasro! *Aida's padre!* Il Re! La mia patria ho difeso! "Sure thing, but later. He will be here in plenty of time for the second act." Ah, Jean, it was not like this in the golden age. Or was it, in its different way?

In the new cathedral of the theatrical arts that has just opened at Rockefeller Centre, so it is reported to me, there exists an item specially prized by Roxy, its indomitable director—a truly remarkable piano, which, by the pressure or pullage of sundry buttons and levers is capable of reproducing sounds not ordinarily native to that instrument, viz.: chimes, organ notes, automobile sirens, etc. This instrument, provided with appropriate electrical amplification, is to be viewed at the side of the stage on almost any day of the year (or anyway of the next few weeks) basking patiently in the glow of the public eye.

Among all the gadgets of this temple of super-gadgetry this was the favorite gadget of all, it seems. The thrills provided by stages which came apart and slid into the empyrean or again into the depths of Radio City's basement, those given by orchestra pits which appeared and disappeared, or by stage lights which reacted with coy sensitiveness to the caresses of three electricians upon their 6,850 switches—all these were as dross in the eyes of the master when compared to his super-piano. And he employed a staff of gadgeteers to minister to its slightest wants.

On the evening of the opening, a very tragic thing happened. Perhaps it was the atmosphere of hectic excitement which preceded this momentous occasion; perhaps the gadgeteers proved faithless. Anyhow, it happened. Roxy stood poised in the centre of the auditorium directing, through an amplifier, the plans for the evening's fray. Buttons were being pressed and pulled on all sides, curtains were going up and coming down, the stage was coming apart, rising and falling in twenty-five-foot undulations. Three hundred and fifty assistant treading and a couple of hundred skirtless Roxyettes pranced across the proscenium in panicky anticipation of the coming orgy of art. A hundred orchestra musicians sat bewildered as their "pit" climbed, descended and chased butterflies through the basement at the beck and call of the gadgeteers.

Suddenly, a lone female voice was heard. It was that of a singer crying in the wilderness.

"Oh, Mr. Roxy!" it called, "How can my accompanist play without a piano!"

A silence fell, and the great Roxy stared in awe at the side of the stage. The super-piano had disappeared!

"Oh, woe!" or words to that effect, said the great Roxy, "What profiteth it a man if he gain a whole cathedral (and my second one at that) and lose thereby his super-piano?"

His prayers were heard. One hundred gadgeteers pressed one thousand buttons and pulled a thousand others. The stage heaved its billowy bulk even more hectically than usual, the Roxyettes screamed.

"Oh, heaventh, oh heaventh!" screamed the Roxyettes, and the assistant treading stood ready for action. But all to no avail. The piano did not

come back. Roxy despaired. . . .

Then a miracle happened. A little man, sweating the sweat of heroism came running from the side door, followed by a troupe of gadgeteers. And behold, the gadgeteers bore aloft upon their shoulders a super-piano.

"We found it," said he, "in the basement."

"And how did it get into the basement?" asked the great Roxy. A great silence fell. One hundred gadgeteers hid their faces—one hundred and fifty-three assistant treading blushed.

"Oh, heaventh" murmured three hundred Roxyettes.

Have you, by chance, read B. H. Haggin's article, *Crutches for Broadcast Music* in a recent issue of *The New Republic*? It is always a pleasure to read a fearless estimation of a bad situation, and no one can deny that the situation, *Talk vs. Music*, on the air is a debatable one.

The broadcasters, Mr. Haggin says, know little about the finest music, give little time to it, and when they do let it out over the air waves, they are so afraid of it that they must swaddle it in talk. Talk to impress the listener, talk to express the feelings of the talker, "selling" talk, talk to lend high tone and literary meaning to the music, talk in which the music is only the faint background. In short, talk. Words, words, words, to explain music which can only be explained by the listener's listening to it, itself.

Instead of "setting the music before him (the listener) phrase by phrase, so that he has detailed knowledge of the work," the broadcasters, afraid of education and distressed at the amount of time such a procedure would take, evade the difficulty. "The things they do are useless and worse."

Here is one of Mr. Haggin's quoted examples, taken from no less an authority than Olin Downes, the eminent critic of the *New York Times*, who gives verbal program notes for the Philharmonic-Symphony broadcasts, and whom the writer does not spare any more than he spares lesser music-talkers. It refers to Beethoven's Eighth Symphony.

The symphony soars to the skies. It is the laughter of a Titan who elected for the moment to make play with the stars and the planets. . . . The first phrase bursts without a preliminary chord or measure or rest from the orchestra, and that's the man Beethoven when he went out to converse with the wind and sky. I can see him striding through street and field, muttering, shouting, singing, forging his mighty music. . . .

"Mr. Downes himself furnishes the best commentary upon this sort of thing," says Mr. Haggin. "Beethoven, Bruckner—and how many others," he exclaims, "have suffered from the conceptions of little men, prone to find in the expressions of great souls something that reflected the limitations of themselves!" More accurately," continues Mr. Haggin, "it is the listener who suffers, since now, in order to hear the music, he must first rid his mind of the various products of Mr. Neale's and Mr. Downes' imaginations; and this is difficult to do."

"What it comes to is that hardly a useful or sensible word is broadcast with music. . . . Thousands of people write of how they have profited, but write what in reality are personal 'fan' letters. They would write these letters no matter what were done—even if it were the correct and valuable thing."

In glancing over the pages of an English contemporary, I pause to pon-

With Pen and Pencil



Misha Levitzki Returns to New York Concert Halls for the First Time in Two Seasons, Giving a Recital in Carnegie Hall at the End of This Month

der a paragraph with the heading *Jazz in Excelsis*. What I read confirms the worst jokes ever told about the relative insignificance of the unhappy individual elected vice-president of the United States, whatever his prior importance. If I had any notion that the complete effacement of the Honorable Mr. Throttlebotham in *Of Thee I Sing* was a slight exaggeration of what really happens to the man who becomes a running mate, I am compelled to change my mind. No wonder Speaker Garner has been rooting for quick repeal and immediate beer at the lame-duck session of Congress; it is his last chance before the mantle of oblivion descends upon him in his new office.

To explain to you what all this is about, I will have to quote the English publication, which bears the title, *The Music Lover*:

JAZZ IN EXCELSIS.—When the American Senate meets in January, it is to be presided over by Victor Aloysius Meyers, who is the leader of a jazz band. He is stated to have entered politics "for a joke." He must be a veritable Mark Tapley to find anything exhilarating in present-day politics, but let that pass. Since he has been so long accustomed to trumpets played through bowler hats he should be able to listen unperturbed when senators talk through theirs.

Irrespective of such mysterious allusions as those made to Mark Tapley and bowler hats—just ask a Garner from Texas what he thinks of the latter! I was about to give up with respect to the name bestowed upon the new vice-president, when one of my imps, more conversant with affairs in the Far West than I am, saved the day. From him I learn that a jazz band leader in Seattle, whose name really is Victor Aloysius Meyers, has been elected lieutenant-governor of the State of Washington and in that capacity will preside over the state senate. Now, anyone can confuse Washington state and the city of Washington easily enough. But if Mr. Meyers begins getting Mr. Garner's mail, or Garner is asked to lead a jazz band in any tune but *The Old Gray Mare*, there may be repercussions in Texas that will penetrate even unto the bowler hats of musical London, predicts your

Mephisto

Orchestral Fortnight Is Eventful with Novelties

Bruno Walter Returns to Lead Philharmonic - Symphony — Prokofieff Plays His New Piano Concerto with Boston Forces under Koussevitzky—Stokowski Presents Shostakovich's May Day Symphony with Philadelphia Orchestra—Rachmaninoff and Petri Are Soloists with Dobrowen — Iturbi Plays with Musicians Symphony

THE orchestral stages, in contrast to concert halls, have been crowded during the past two weeks. Germanic music predominated in Bruno Walter's programs with the New York Philharmonic-Symphony, and novelties by the Boston and Philadelphia organizations drew large audiences. Issay Dobrowen concluded his New York engagement, and also led the Musicians Symphony in one concert.

Rachmaninoff with Philharmonic

New York Philharmonic-Symphony, Issay Dobrowen, guest conductor. Soloist, Sergei Rachmaninoff, pianist. (C. H.) Dec. 22, evening.

Symphony No. 1 in B Flat.....Schumann
Old English Suite.....Ettinger
(First time in America)
Concerto No. 3 in D Minor.....Rachmaninoff
Mr. Rachmaninoff

Though this program contained a novelty, and a pleasurable one, in Max Ettinger's robust orchestration for modern orchestra of six compositions for the Elizabethan virginal, it was of secondary interest to the participation of Mr. Rachmaninoff as soloist in his own third piano concerto. Members of a Russian-Amer-

ican society presented their compatriot with an ornamental scroll and wreath in commemoration of his debut in Russia forty years ago. Ever a towering figure when playing with orchestra, Mr. Rachmaninoff matched Mr. Dobrowen's many-voiced ensemble in power and glow of sonorities and in sweep and breadth of phrase. The third concerto has no single movement of the appeal of the slow movement of the composer's second work in this form, but it has much the same brilliance and certainly no less mastery of pianistic and orchestral effect.

Mr. Dobrowen began the Schumann symphony excitedly and rather harshly, but settled into a more normal and satisfactory projection of its vernal proclamations as the work progressed. The Ettinger suite consisted of six numbers from the celebrated Fitzwilliam book. William Byrd was drawn on for four, Walsingham, Wolsey's Wilde, The Mayden's Song, and The Bells; an anonymous composer for Why Aske You, and John Bull for The King's Hunt—the last of these also attributed to Benjamin Cosyn, one of Bull's contemporaries.

Mr. Ettinger is a native of Lemberg who studied in Berlin and now resides in Munich; a man in middle life. He is himself authority for the statement that he adhered to the originals in orchestrating these pieces. The results, however, are remote from the faint and one-color tinkle of the virginal. The scoring is German in its weight and fullness with little to suggest even the Elizabethan "consort of viols," much less the virginal. But it is effective, none-the-less, and the fine old tunes bear up under their panoply of modern sonorities. The ear noted some finely adjusted instrumentation in Why Aske You and the persistent ostinato of The Bells was more than mildly exhilarating. The orchestra gave Mr. Ettinger's scoring all he could have asked for it.

T.

Petri Plays Brahms at Dobrowen's Farewell

New York Philharmonic-Symphony, Issay Dobrowen, guest conductor. Soloist, Egon Petri, pianist. (C. H.) Dec. 25, afternoon.

Symphony No. 1 in B Flat.....Schumann
Concerto No. 2 in B Flat.....Brahms
Mr. Petri

Overture, Leonore No. 3.....Beethoven

Mr. Petri's sound musicianship carried the beautiful Brahms work through a performance which received unqualified approval from a less populous auditorium than is usual for these Sunday events.

Key to Abbreviations

C. H.....Carnegie Hall
M. O. H.....Metropolitan Opera House



Two of the Orchestral Personalities of the Fortnight Arrived Together on the Europa: Serge Prokofieff (Left), Who Played His Fifth Concerto with the Boston Symphony, Is Seen with Bruno Walter, Who Rejoined the New York Philharmonic - Symphony as Conductor, and Mrs. Walter

It was a sterling reading in many respects, though there was little warm poetic feeling and an overabundance of rhythmic accent, the latter probably due to the pianist's effort to keep the conductor up to his tempi. Mr. Petri's brilliant qualities, revealed in his previous performance of Liszt, were again in evidence, and his intellectual grasp of the music gave many hearers great pleasure. The applause for him was shared with Alfred Wallenstein, who played the 'cello solos in the slow movement with great expressiveness.

The Schumann, repeated from earlier concerts, had a deplorably rough and uneven performance. This was Mr. Dobrowen's farewell with the New York orchestra, and he was given a hearty send-off.

Iturbi Heard With Musicians Symphony

Musicians Symphony Orchestra, Issay Dobrowen, conductor. Soloist, José Iturbi, pianist. (M. O. H.) Dec. 27, evening.

Symphony, From the New World.....Dvorak
Concerto No. 4 in G.....Beethoven
Mr. Iturbi

On the Steppes of Central Asia.....Borodin
Franco-American Jazz Concerto
Jean Wiener
(First Time in America)

Overture to The Flying Dutchman.....Wagner

In this varied program, Mr. Iturbi's contributions stood out, although the purely orchestral portions pleased the large audience enormously. The soloist played the Beethoven work with crystal clearness, limpidity, and excellent taste. The new concerto, whose composer visited this country last year with his piano partner, M. Doucet, shows that Gallic wit which one expects from this type of thing. It is a mixture of so-called popular musical manifestations from the two countries, and in its very involutions there is a certain sort of impertinent charm. It was delightfully played.

Mr. Dobrowen received many recalls after his appearances, as did Mr. Iturbi. The huge orchestra was not at its best, owing to many replacements, but it responded to the top of its ability to the leader's exhortations.

F.

Bruno Walter's Return

New York Philharmonic - Symphony, Bruno Walter, conductor. (C. H.) Dec. 29, evening.

Variations and Fugue on a Theme of Beethoven.....Reger
(First time by the Society)

Symphony in G Minor (K. 550).....Mozart
Symphony in C, No. 7.....Schubert

Heartily welcomed by a very friendly audience, Mr. Walter soon made it evident that with his return an individual and personal distinction had been brought back to the playing of the Philharmonic, which is many things under many conductors. The

orchestra was responsive to his slightest wish and the quality was particularly sensitive in the achievement of those inflections within the phrase that are particularly characteristic of Mr. Walter's art. With this delicate nuancing had to be accepted the structural lapses and the loss of momentum which have become familiar in this artist's performances, by reason of his many changes of pace and his tendency to divide movements into segments that require fresh beginnings. Over and above all these considerations, however, was the richness, the maturity, the finesse and the poetic glow which have placed Mr. Walter among the first half dozen conductors of the day.

All of these qualities were manifest in the two familiar symphonies. The first movement of the Mozart work had many vagaries of time, but like the remainder of the symphony was of rare tenderness and caress. The Schubert masterpiece has a chameleonic way of changing its character with its tempi. Mr. Toscanini, for instance, contrives to give the entire symphony a cosmic sweep by carrying the relentless tread of the last movement forward into the three earlier ones. For some, this is to the sacrifice of the more lyrical and wistful, and peculiarly Schubertian, character of the gentler episodes of the first two movements, though it is overwhelming in the Finale. Mr. Walter's treatment of the symphony was precisely the opposite. He largely lost the sense of irresistible impact in the last movement by his ritards and accelerations, some of the latter too brisk for the winds to articulate their phrases distinctly. The effect of the trio of the Scherzo also was diminished by the character of the pause which preceded it. But the earlier movements profited from the more gracious flowering that was permitted their themes. On the whole the symphony gave the effect of increased length.

The Reger Variations and Fugue on a Theme of Beethoven, originally for two pianos, were not orchestrated until 1915, less than a year before Reger's death. They are typical of their maker, sound, substantial, at times brilliant, with several of the variations of no little charm harmonically and as to instrumentation, but with the entire work given an air of pedantry by reason of its dexterous but labored fugal close. The Beethoven theme, from one of the Bagatelles, is secondary Beethoven. The substance of some of the variations is sturdier stuff. The performance was one admirable for its beautifully balanced sonorities.

T.

May Day Symphony Introduced

Philadelphia Orchestra, Leopold Stokowski, conductor. (C. H.) Jan. 3, evening.

Concerto Grosso in D Minor.....Vivaldi
Unfinished Symphony.....Schubert
Storm and Berceuse from Music to The Tempest.....Sibelius
Fugue for Violins in Nine Parts.....Dubensky
May Day Symphony.....Shostakovich
(First time in New York)

The Vivaldi concerto was performed in a version to which wind and percussion instruments had been added. While purists might have objected, the instrumentation was effective, the added winds and drum providing contrasts in color which brought the idiom of the work nearer, perhaps, to the symphonically educated (or miseducated) audience of the Twentieth Century. The Schubert symphony was presented by Mr. Stokowski in his usual convincing, if occasionally exaggerated manner.

One must be thankful at present for any opportunity of hearing the compositions of Jan Sibelius. Too often, however, that master's larger symphonic works are shelved in favor of his less impressive ones. The Storm and Berceuse, avowedly programmatic music, and no doubt not intended primarily for concert performance, seemed to this reviewer to be lacking in the qualities of profundity which one ordinarily associates with his work. The Dubensky Fugue was a very musicianly composition in which limited resources were used with great effectiveness, and the performance of it by the brilliant first and second violin sections of the orchestra was greeted enthusiastically.

Shostakovich's May Day Symphony
(Continued on page 20)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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MIASKOVSKY WORK PLAYED IN CHICAGO

Twelfth Symphony Has American Premiere Under Baton of Stock

CHICAGO, Jan. 5.—Nicolas Miaskovsky's Twelfth Symphony was given its American premiere under the baton of Frederick Stock at the Chicago Symphony Orchestra concerts of Dec. 22 and 23. The program:

Dream Pantomime from Hansel and Gretel
Humperdinck
Symphony No. 12 in G Minor, Op. 35....
Miaskovsky
(First performance in America)
Jubilee and Noel from Symphonic Sketches
Chadwick
Prelude to The Afternoon of a Faun.....
Debussy
Polka and Fugue, from Schwanda.....
Weinberger

The early performance of Miaskovsky's Twelfth Symphony—this composer seems bent on emulating Eighteenth Century fecundity—was made possible through the quick procural of the score and parts for Mr. Stock by the Chicago branch of the Society for Cultural Relations with the U. S. S. R. The work was written to celebrate the fifteenth anniversary of the October Revolution in Russia.

It is by no means in the tradition of gloom which Miaskovsky, composer, has established for himself. For the most part the music is unashamedly cheerful, rising at times to a mood of festivity, with strongly accented dance rhythms. The harmonic background is only dissonant enough to prevent any accusation of orthodoxy. In the technical aspects of composition and orchestration, the symphony exhibits Miaskovsky's now familiar and indisputable mastery.

The remainder of the program fitted in well with the holiday mood. Chadwick's sketches were pleasant, and the Humperdinck and Debussy excerpts were beautifully played.

From Olden Days

Two unusual programs, mostly of Seventeenth and Eighteenth century music, were provided with the assistance of Philip Manuel and Gavin Williamson playing two harpsichords. The program for the Tuesday concert on Dec. 27 was as follows:

Sonata, Piano e Forte Gabrielli
(Arranged by Theodore Thomas)
Symphony in C, Jupiter Mozart
Concerto for Two Harpsichords and String
Orchestra in C, No. 3..... J. S. Bach
Messrs. Manuel and Williamson
Tune for Two Virginals..... Giles Farnaby
Adagio, from Concerto for Two Harpsichords
and Strings, in F... C. P. E. Bach
Rondo, from Sonata for Two Harpsichords,
in D..... Mozart
Messrs. Manuel and Williamson
Symphonic Poem, No. 1, Le Rouet d'Omphale
..... Saint-Saëns
Dances from Prince Igor..... Borodin

At the week-end concerts of Dec. 29 and 30 the following program was played:

Concerto for Strings and two Wind
Orchestras Handel
Suite (Concert) in G Minor..... Rameau
La Poule L'Enharmonique
Menuet L'Egyptienne
(Orchestrated by Felix Mottl)
Concerto for Two Harpsichords in F
..... Mozart
Messrs. Manuel and Williamson
Le Juillet Couperin
Musette de Choisi Couperin
Allegro, from Concerto for Two Harpsichords
and String Orchestra, in C Minor.. Bach
Messrs. Manuel and Williamson
Suite for Orchestra, Le Tombeau de Couperin
..... Ravel

Elektra in the Setting Given It at the Paris Opera



Graner, Paris

Passacaglia and Fugue Bach
(Arranged for orchestra by Frederick Stock)

The appearances of these two gifted young Chicagoans who have specialized in an unusual field, attracted some of the largest audiences of the season. They have achieved admirable mastery of a difficult instrument, and understand

well its possibilities in duet combinations and with orchestra. Their researches into the literature of harpsichord duets produced some interesting results. Most of their contributions were quite unfamiliar and therefore doubly welcome. The public received their offerings with great enthusiasm.

KREISLER'S OPERA SISSY IN PREMIERE

Composer Conducts Performance in Vienna—Wins Ovations

VIENNA, Jan. 1.—Fritz Kreisler's operetta, Sissy, had its world premiere at the Theater an der Wien on Dec. 23, with the composer conducting, the occasion being a gala one for cast, conductor, and audience. Ovations broke out at every opportunity, and Mr. Kreisler may well feel that he has scored a genuine success.

The story of the young Emperor Francis's love for Princess Elisabeth of Wittelsbach ("Sissy") has been adapted for a libretto by Ernst Descey, music critic and biographer, in collaboration with Gustav Holm and the brothers Marischka, of whom Hubert is director of the theatre and operatic tenor. He took the part of Duke Max, Sissy's father. Famed for his opulent and tasteful scenic designs, Director Marischka allowed free rein to his hobby.

The piece was excellently performed. Paula Wessely was an enchanting Sissy, Hans Jaray a splendid Emperor. Erika Wagner, an interesting actress, was his mother.

A Discreet Score

For this story of court intrigue and

pomp, Mr. Kreisler has written a very fine, discreet score, with many Viennese accents, and a piquant instrumentation. There are reminders of Lanner and Strauss waltzes, and of Kreisler's previous Viennese works, and, finally, at the engagement ceremony, the irresistible hymn of Haydn.

The action of the opera takes place partly in Possenhofen on the Starnberger Lake near Munich. It is there that Sissy spent her girlhood days. With her parents, and her sister Helene, she visits Ischl, where the young emperor is holding court. His ambitious mother, the Archduchess Sophie, wishes him to marry Helene, but he falls in love with Sissy. It is obvious that historical fact has been somewhat distorted to fit into an operatic atmosphere, but, at any rate, love triumphs, and there is a "happy ending."

The audience thoroughly enjoyed the music, the acting, and the reminders of former days, with their colorful uniforms and costumes.

DR. PAUL STEFAN

Metropolitan Gives Two Operas in Westchester County Centre

WHITE PLAINS, N. Y.,—Jan. 5.—The second performance of the first Westchester subscription season of the Metropolitan Opera, given in the County Centre, included productions of Hänsel und Gretel and Pagliacci. About 2,000 persons attended. Queena Mario, Editha Fleischer, Lucrezia Bori, Giovanni

The orchestra's assignments in these programs were well played, Le Rouet d'Ophale being an especially neat bit of virtuosity. It was also interesting to hear it in conjunction with some of the music which was its prototype, Ravel's Tombeau de Couperin.

ALBERT GOLDBERG

Martinelli, Richard Bonelli, and the other members of the casts were warmly received.

Julia Peters Sings in Montclair

Julia Peters, soprano, sang in Montclair, N. J., on Dec. 15, taking the place at short notice of Margaret Speaks, who was suffering from laryngitis. Miss Peters was received with enthusiasm. Her accompanist was Mark Andrews.

HERMANN IRION NOW PRESIDENT OF SCHIRMER

Succeeds Carl Engel—Retains Connection with Steinway—Harold Flammer Continues as Vice-President

Hermann Irion, well known in musical affairs through his prominent connection with Steinway & Sons, has been elected president of G. Schirmer, Inc., music publishers and dealers, while retaining at the same time his position with the Steinway firm.

Mr. Irion succeeds Carl Engel who, by special arrangement with the Library of Congress in Washington, served as president of Schirmer's for the past three years. Mr. Engel has resumed in full his duties as chief of the Music Division of the Library of Congress, but retains a connection with the house of Schirmer in an advisory capacity.

Harold Flammer continues as vice-president and business manager. The board of directors remains unchanged.



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VIENNA'S MUSIC INCREASES AT HOLIDAY TIME

High Peak of Season Reached in Concerts—First Local Performance of Oratorio, Heilige Elisabeth, by Haas Results in Popular Success—Songs by Mozart, Recently Discovered, Sung in Palace Where Composer Gave Lessons—Guest Conductors Choose Standard Programs — Klemperer Produces Music by Hindemith, and Sacre du Printemps

By DR. PAUL STEFAN

VIENNA, Jan. 1.—One of the high peaks of the season was reached, as usual, just before Christmas in concerts which drew capacity audiences. The Opera, on the other hand, was satisfied to produce, and not very successfully, works which had been given before.

Of especial interest in the concert world was the first local performance of the oratorio, *Die Heilige Elisabeth*, by Joseph Haas, a pupil of Reger who has risen from the position of an obscure teacher in elementary schools to a professorship at the Academy in Munich. He has written numerous works in various forms.

Die Heilige Elisabeth, composed last year, was given more than 100 times in Germany, even in the smallest towns, and was received everywhere with enthusiasm. Vienna was a dangerous testing ground, for while the score calls only for a soprano soloist and a narrator, in addition to the chorus and orchestra, the entire organization of the Gesellschaftskonzerte, under the direction of Robert Heger, was called into service. But the work passed this test so effectively that its popular success was as great here as elsewhere.

The composer, who is one of the founders of the festivals at Donaueschingen, was present and became the object of an ovation. Ria Ginster, one of the best German oratorio singers, had the solo role.

A Real Mozart Setting

In contrast to the elaborateness of the oratorio production, songs by Mozart that had hitherto been unheard had inconspicuous performances at the hands of the Viennese Academic Mozart Association in the hall of the historic Palfy Palace, which is now devoted to concerts. It was in this salon that Mozart gave piano lessons to the young Countess Palfy, and the concert in question took place on the anniversary of his death, Dec. 5.

Is it believable that still more music by Mozart can be discovered? Two of six songs for two sopranos and bass, with accompaniments for clarinets and basset horns, remained unknown until found by Frau Dr. Hedwig Kraus, who is in charge of the archives of the Gesellschaft der Musikfreunde in this city. It was here that she discovered compositions by Josef Franz Jacquin, of whose family Mozart was a frequent guest. It is a matter of history that Mozart wrote various works for the Jacquin household, among them the songs which are now completely identified. All these songs were sung at this concert. They are grateful pieces and created general admiration. It is rumored that they may be heard by a larger public at the Salzburg Festival.

An Austrian committee under the direction of the English musician Paul



Reiss, Berlin

Gaspar Cassado, Who Gave a 'Cello Recital in Vienna

Kerby gave a performance in acknowledgement of hospitality shown in America last summer to Olympic athletes from Austria. The program included Gershwin's *Rhapsody in Blue* and Hia-watha's *Wedding Feast* by Coleridge-Taylor. Austrian and American officials and many persons who are socially prominent attended the event; the American National Anthem was sung, and the name of the United States was acclaimed with many "Hochs!"

Furtwängler and Walter Conduct

It is but natural, considering the season, that guest artists have been numerous. Wilhelm Furtwängler and Bruno Walter conducted special Philharmonic concerts on two successive Sundays. Tickets for the rehearsals, as well as for the performances, were sold out a long time in advance, and both leaders were hailed with enthusiasm. As to the programs, Furtwängler and Walter each confined his choice to standard

works, Walter coming no nearer modernism than in Strauss's *Don Juan*.

Much more daring was the procedure followed by Clemens Krauss in the regular Philharmonic concerts. He always offers something new, and gave us music by Hindemith and Stravinsky's *Sacre du Printemps*. The latter work had been played only once before in Vienna, a few years ago. Then it was given by Franz Schalk, and caused such a rumpus at rehearsal that the "most dangerous" passages were omitted at the concert.

This year there were neither omis-



Ruth Posselt, American Violinist, Was Acclaimed in Recital

sions nor protests. There was only admiration for the work, or rather—for the technical skill which it embodies; and respect for the performance was general.

Chamber Music and Recitals

We have heard the Roth Quartet, which won many friends by its subtle art. An ensemble new to us was the Brussels Quartet, made up of young players who demonstrated how well and how earnestly music is made in Bel-

gium today. Among other works, they played a romantic and grateful quartet by Pierné. Also interesting was a concert given by three musicians from Paris, François Cholet, pianist; Dany Brunschwig, violinist, and Andre Huvelin, cellist. They earned our gratitude by playing music by Roussel, Honegger and Martinu which was new to us.

Bronislaw Huberman abandoned mere virtuosity at the concert he gave with Rosette Anday, contralto. Works by Brahms for voice and viola, and an aria for voice and violin from the *St. Matthew Passion* were on their list. The Gypsy violinist Karoly Szenassi, who won the Viennese contest for violin playing, gave a concert in which he again astounded with his technique but did not offer proof of consecration to higher aims.

Very good was the playing of the American violinist, Ruth Posselt. The French violinist, Colette Frantz, pleased with her promising musical individuality. She was associated with Henry Harris, American pianist, who excelled by reason of his brilliant technique and genuine understanding. Connoisseurs were delighted with the modern works on his list. But at that, Mr. Harris did not set himself an easy task, for he played during a period in which such famous artists as Alfred Cortot, Vladimir Horowitz and Elly Ney were certain of attracting their loyal followers.

In addition, we have witnessed appearances of Gaspar Cassado, cellist; of Wolfgang Schandeln, the German-American baritone who probably will develop into a brilliant tenor, and of a young organist, Susi Hock, a pupil of Karl Straube in Leipzig. There have also been other recitals, and a great deal of chamber music. Not all the concert-givers have had public success, but most of them have; and all of them have received careful attention on the part of musicians and the press.

WAGNER CELEBRATION IS HELD IN MANNHEIM

Lohengrin Sung on Christmas Day—Anniversary Commemoration to Include Entire Cycle Jan.

MANNHEIM, Dec. 30.—A special performance of *Lohengrin* on Christmas Day was given at the Nationaltheater here to commemorate the anniversary of Wagner's death. Dr. Ernst Cremer was the musical director, Dr. Richard Hein the stage manager.

An entire Wagner cycle will be performed in late January and middle February, to consist of *Tannhäuser*, *Lohengrin*, *Die Meistersinger*, *Tristan und Isolde* and *The Ring*, of which *Götterdämmerung* in a new setting will be given on the eve of the death anniversary, Feb. 12. Joseph Rosenstock will conduct, and Dr. Hein will have charge of the staging. On the same day, a memorial service in honor of the master will be held, with Dr. Bernhard Diebold as speaker.

Carmen was heard on Dec. 26. Further plans include a mid-January performance of Reznicek's *Spiel und Ernst* and Busoni's *Arlecchino*.

The most recent works by Hans Pfitzner, *Six Songs* for mezzo-soprano, Op. 40, and *Three Sonnets* for baritone, Op. 41, had their premiere in Munich, with Gisela Derpach and Paul Bender as the soloists.

Music in London

(Continued from page 7)

Alhambra in November, has for its climax a beautiful ballet, devised by Hedley Briggs.

At the Palladium on Sunday afternoons, Sir Henry Wood with a picked orchestra has given programs of Bach, Beethoven and Wagner to large audiences who are just beginning their acquaintance with the foundations of music. Sir Henry is doing a fine work at these concerts. As for other centres, I can speak from experience of Belfast, Sheffield, Norwich and other places, that the desire to hear more and more orchestral music is increasing and spreading. Recently I was performing at an orchestral concert in Belfast and found the large Ulster Hall there filled with an enthusiastic audience. Godfrey Brown, the conductor, is another who is helping to develop a proper appreciation of the orchestral repertoire. Pablo Casals played the Haydn Concerto at one of the B. B. C. Symphony concerts. Even in a work so hackneyed as this he manages to make every phrase a living thought.

Another event of more than ordinary interest was the song recital of poems by Goethe which Reinhold von Warlich gave at the Chelsea Town Hall on Dec. 2 to mark the poet's centenary. Gerald Moore was the skillful accompanist. The program was exemplary in its

tasteful judgment and design, beginning with Schumann's *Talisman* and passing by way of nature poems, fantasy and romance to the renewed youth of Schubert's *Musensohn*.

As for the interpretations, they were marked by that high-mindedness and clear diction for which this artist has always been admired.

Saxon State Theatres Lower Prices

DRESDEN, Jan. 1.—The Saxon State Theatres have lowered their prices, for the second time within a year. The most expensive seats in the opera now cost six marks. Five and one-half marks are charged in the theatre. In both houses the lowest priced seats cost only one mark, or twenty-four cents.

Stückgold and Kipnis Will Sing at Cincinnati Festival

Grete Stückgold and Alexander Kipnis have been engaged as soloists for the Cincinnati Festival in May, according to Annie Friedberg, under whose management their concert appearances are arranged.

Grainger and Leopold Appear with Washington Square Orchestra

Percy Grainger and Ralph Leopold were piano soloists with the Washington Square String Orchestra, conducted by Martin Bernstein, at the College of Fine Arts, New York University, on Dec. 20. They were heard in Bach's Concerto in C for two pianos.

MESSIAH IS GIVEN BY PHILADELPHIANS

**Choral Society Conducted by
Thunder—Curtis Artists
Heard in Recital**

PHILADELPHIA, Jan. 5.—The Choral Society passed another milestone on Dec. 29, when it gave its thirty-sixth annual performance of Messiah in the Drexel Institute Auditorium. As in the thirty-five previous productions, the conductor was Henry Gordon Thunder, the event marking his sixtieth appearance as a Handel oratorio interpreter. The massive ensembles were sung with rich tone and well-proportioned volume, especially *For Unto Us a Child Is Born*, and *Surely He Hath Borne Our Griefs*.

Excellent soloists were enlisted, including May Ebrey Hotz, Anne Barnett Smith, Clyde R. Dengler and Walter M. Hemmerly, Jr.; and the great arias rang nobly.

A capacity audience assembled in Casimir Hall for an exceptional recital given by faculty members of the Curtis Institute of Music on Dec. 21. Those participating were: Isabelle Vengerova, pianist; Lea Luboshutz, violinist; Louis Bailly, violist, and Felix Salmond, cellist. Brahms's Quartet, Op. 25, for strings and piano, received an impressive delivery. The same composer's C Minor Trio, Op. 101, was given brilliantly by Mme. Vengerova, Mme. Luboshutz and Mr. Salmond, who also played Mendelssohn's C Minor Trio with adept musicianship.

Christmas Programs

Alberto Bimboni was the skilled director of the two fine Christmas concerts on the afternoon of Dec. 14 and the evening of Dec. 15 in Irvine Auditorium of the University of Pennsylvania, by the Men's Choral Society and Women's Glee Club of the students. Mr. Bimboni has some very good material this year and has drilled his forces into cohesive and co-operative activity. The programs were in part identical and covered a wide range of appropriate material. Morrison Boyd played a group of seasonable compositions on the Curtis organ, and Elizabeth Brey Colgate sang four Christmas songs by Peter Cornelius.

In the pre-Christmas series of annual concerts given by the Strawbridge and Clothier Chorus under Dr. Herbert Tily, three new works were added to the long list of compositions commissioned for this noted group. These were the cantata, *The Shepherds and the Wise Men*, by George Henry Day, of Rochester, who conducted the premiere; *Glory to God*, cantata, by Rob Roy Peery; and an anthem, *It Came Upon a Midnight Clear*, by Dr. Tily. Admirable soloists included Olive Marshall, Veronica Sweigart, Maybelle Marston, Minerva Bower, Elsa Zollinger, and Esther Binker.

W. R. MURPHY



Alberto Bimboni, Who Conducted Two Christmas Concerts of Choral Music in Philadelphia

PHILADELPHIA GREETES METROPOLITAN SINGERS

**Tannhäuser Has New Features in
Wolfram of Tibbett and Venus of
Halstead—Traviata Applauded**

PHILADELPHIA, Jan. 5.—The Metropolitan Opera's production of *Tannhäuser* in the Academy of Music on Dec. 20 had two new features. They were the Wolfram of Lawrence Tibbett and the Venus of Margaret Halstead, the latter making her initial Philadelphia appearance on this occasion. Both artists were received with acclaim.

Honors also went to Elisabeth Rethberg as Elisabeth; and to Artur Bodanzky, who conducted. Rudolf Laubenthal was a stalwart *Tannhäuser*. Aida Doninelli made a charming Shepherd.

One of Philadelphia's favorite operas is *La Traviata* with Lucrezia Bori, and this was the production on Dec. 27. Miss Bori's associates were Tito Schipa and Richard Bonelli, new in these roles here, and both highly acceptable.

The performance was accelerated into a sweeping dramatic continuity which made its somewhat hackneyed aspects take on a novel freshness. This was largely due to the work of Tullio Serafin, the conductor, who received ovations at each appearance.

W. R. M.

Alexander Gray Soloist With Choral Art Society in New Rochelle

Alexander Gray, baritone, appeared as soloist for the Choral Art Society of New Rochelle, Charles A. Baker, conductor, on December 13. His program included two groups, among them an aria from *Fedora* by Giordano and songs by Erich Wolff, Jacques Wolfe, Burleigh and LaForge. He also sang the solo part in Cornelius's *Three Kings Have Journeyed*.

At a New Year's party given by Mr. and Mrs. Jean Teslof Mr. Gray also sang informally groups of songs accompanied by Ernst Knoch and Rhéa Silberta.

Communist's May Day Symphony Played by Philadelphia Orchestra

PHILADELPHIA, Jan. 5.—At the Philadelphia Orchestra concerts of Dec. 16 and 17, Leopold Stokowski essayed another of his experiments in "symphonic synthesis." This time it was *Siegfried* which furnished the material for a consolidated version of various passages. Eugene Ormandy was guest conductor of the twelfth program, heard on Dec. 23, 24 and 26; and the American premiere of Dmitri Shostakovich's *May Day Symphony*, which "is not primarily an esthetic expression but an utterance of political and economic faith," was given by Mr. Stokowski at the concerts on Dec. 30 and 31.

The portions of *Siegfried* used in Mr. Stokowski's arrangement were: *The Forging of Nothung*, *Siegfried in the Forest* (virtually the *Waldweben*), *Siegfried Mounting the Burning Height to the Sleeping Brünnhilde* and *The Awakening of Brünnhilde*. The result was more compact and comprehensive than the similar treatment of *Tristan und Isolde* a few weeks earlier; and, whatever may be said of the formula, which involves "sacrilege" in the eyes of the perfect Wagnerite, the music was grandly played.

Hindemith's Work Given

Hindemith's Second Piano Concerto had more in it of the skillful composer than of the genius bursting to divulge ideas. Long stretches for the piano, unaccompanied, as well as the ensemble passages, were well handled by Eunice Norton, a very capable young American.

A richly vital reading of Strauss's *Tod und Verklärung* concluded the program.

Mr. Ormandy signaled his return with a revival of Rachmaninoff's massive Second Symphony, its gigantic proportions somewhat reduced by cuts made for the conductor's recent Minneapolis performance and sanctioned by the composer. Even then, the symphony's length was obvious, but the thoroughly Slavic character of the music was relished by audiences which cannot get too much of Tchaikovsky. There were salvos of applause. For the second half of his list, Mr. Ormandy gave Strauss's *Don Juan*, the *Polka and Fugue from Schwanda and The Beautiful Blue Danube*.

Has a Bolshevik Program

Shostakovich's symphony, Op. 20, his third, recalled a very youthful composer whose First Symphony, Op. 10, was introduced to the American public in 1928, by Mr. Stokowski (though under a phonetically much more difficult version of his name—with the *sz* digraph predominating).

At the beginning, Mr. Stokowski explained that the work, though in one movement, is really in four sections. At the end, on being recalled to the stage several times, he asked the audience if it would like to hear the work again, in allusion to his custom of re-playing new and debatable works. However, he did not fulfil the threat—or whatever it was.

The work, largely diatonic in thematic material and without much intrusion of modernistic dissonances, is written to a Bolshevik program, and is completely radical in that respect. There are passages that definitely suggest the march of Soviet armies, and possibly the hum of industry, though it would be too much to read into the

score any allusiveness to the Five Year Plan.

The other works were Vivaldi's *Concerto Grosso in D Minor*, Arcady Dubensky's *Fugue for violins in nine parts* (in which Mr. Stokowski used four violins for each part instead of two as last year), and a superlative reading of Schubert's *Unfinished Symphony*.

Ernest Schelling took his hearers through a varied list at the second Young People's concert on Dec. 14, commemorating the MacDowell current cycle with *The Saracens*, and honoring another American in Griffes's *Poème*. The *Allegretto* from Brahms's Second Symphony and the *Berceuse* and *Finale* from Stravinsky's *Fire Bird* were other major offerings. The much enjoyed soloists were William M. Kincaid, flute, and John A. Fischer, piccolo.

The Curtis Symphony Orchestra gave its first program of the season on Dec. 19 in the Academy for the Philadelphia Forum. Fritz Reiner's list included Mendelssohn's *Italian Symphony*, the Brahms Academic Festival Overture, the Overture to *Tannhäuser*, the *Prelude to the Third Act*, the *Dance of the Apprentices* and the *Finale* from *Die Meistersinger*. The various choirs have been individually well trained since Mr. Reiner took charge, and as a whole the orchestra ably responds to his direction. He has overcome many inherent difficulties in drilling a student orchestra, and his organization played with precision and musicianship in a program that was far from simple. Max Aronoff, violist, was the soloist, giving a good performance of Handel's *Concerto in B Minor*.

A series of six concerts for the benefit of unemployed was given by an orchestra of 300 at the Mastbaum Theatre on Dec. 21, 22 and 23 under the auspices of the Stanley-Warner Company. Among the conductors were Sylvan Levin, of the Curtis Institute of Music, David Mendoza, Philip Spitalny and Gieseppe Creatore. Soloists included Marie Stone Langston, contralto, and Albert Mahler, tenor.

W. R. MURPHY

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Concerts Give Way Before Other Holiday Interests

Calendar Is Sparsely Sprinkled with Events—Quality Not Sacrificed—Oratorio Society in Annual Messiah under Stoessel—Sängerknaben Give Three Holiday Concerts—Debutants Hailed

WITH the exception of the opening of the two Radio City Theatres and a Dance Festival, which are reviewed on other pages in this issue, the concert fare has been meagre, though not lacking in quality, during the Christmas holiday fortnight. A new Music Society gave a first concert, with Myrna Sharlow and other artists, and George Copeland was heard in his first piano recital of the season. Harold Dahlquist and Frederick Newnham, baritones, appeared in New York debuts.

University Glee Club Sings Carols

The University Glee Club, led by Channing Lefebvre, gave its seventy-seventh members' concert in the Waldorf Astoria Ballroom on the evening of Dec. 21, singing Christmas carols and hymns as well as other music. Compositions by Harvey Gaul, Deems Taylor, Richard Kountz, Ralph Baldwin and Henry Hadley were heard, and George Mead, who played accompaniments, led his own part song, *The Storm*. The chorus sang with excellent balance and tonal shading.

Rolf Gerard, tenor, was applauded in two groups of solos. Incidental solos by Albert A. Wiederhold, Walter Johnson, Alan B. Campbell and Millard F. Gibson were well received. Various college songs closed the program. Mr. Johnson accompanied Mr. Gerard.

Two Debuts at the Plaza

Clare Clairbert, Belgian coloratura soprano, and André d'Arkor, tenor from the same country, made New York debuts at the Plaza Artistic Morning of Dec. 22, singing to a warmly appreciative gathering. Georges Barrère, flutist, was the third artist.

Mme. Clairbert has been heard over the country in a concert tour. She disclosed to a New York audience a voice of beautiful quality, especially in the middle and lower registers, an exquisite sense of style and a pervading musicianship. Songs of Scarlatti, Grafe, Poulenc and Mozart, the *Shadow Song* from *Dinorah*, and a duet from *La Traviata* with Mr. d'Arkor were the vehicles for her success.

The tenor sang Handel's *Largo*, *Una Furtiva Lagrime*, and a group of songs in a voice of rich color, easily produced and capable of fine nuance. Mr. Barrère played music by Bach, Mozart, Gluck and others, as well as the obligato for Mme. Clairbert's aria. Sanford Schlussel accompanied the singers; Alice Nichols, the flutist.

Norman Jolliffe Heard

Norman Jolliffe, bass-baritone, was heard in a recital at the Barbizon on Dec. 22 with Evelyn Smith Austin accompanying. He was in particularly good voice and negotiated the demands of his lengthy program with authority and excellent musicianship. Songs of Beethoven, Peri, Schubert, Schumann and Branscombe, and arias by Mozart and Lully were listed, as well as folk songs pertaining to Christmas from various nations. A large audience applauded with warmth.

Boy Singers Give Haydn Opera

For the first of a series of three holiday concerts, the Vienna Sängerknaben gave a program of carols and motets, and included Haydn's one-act comic opera, *Der Apoth-*



Maria Jeritza Was an Applauded Soloist at a Plaza Artistic Morning

eker, in the New Yorker Theatre on the afternoon of Dec. 26. The opera, given for the first time, was sung in costume, and the audience heard with delight its merry measures. Four talented boys had the leading roles, and solo and concerted numbers were encompassed with the greatest skill and charm.

The motets were by de Croce, Vittoria, di Lasso and Gallus; the carols by Prätorius and Schröter, and there were several old German and Tryolean pieces. Dr. Georg Gruber conducted. The large audience was loud in its applause.

The performance of Dec. 26 was repeated at the same theatre on the evenings of Dec. 29 and 30 before enthusiastic audiences.

Oratorio Society Heard in Messiah

The annual Messiah concert given by the Oratorio Society of New York in Carnegie Hall on the evening of Dec. 27 was the 109th which stands to the credit of this venerated organization. To say that Albert Stoessel conducted is to say that the performance was authentic in every detail and that the choruses glowed with life and power. Mr. Stoessel respects tradition without being a slave to it, and once more a large audience found its emotions stirred by brilliant climaxes and musicianly shading.

Josephine Antoine, Marie Powers, Dan Beddoe and Julius Huehn were the soloists. Both Miss Antoine and Miss Powers brought artistic intelligence and voices of vibrant calibre to their tasks. Mr. Beddoe, whose name is synonymous with the best in oratorio singing, fully sustained his honorable reputation, and Mr. Huehn was thoroughly at home in the exacting arias which were his share. Hugh Porter played the organ efficiently.

Blind Artists Give Program

Four performers were presented by the National Bureau for Blind Artists in the Barbizon Plaza on the evening of Dec. 27: Edwin Grasse, violinist; Luigi Boccelli, tenor; Austin Butner, baritone, and Malcolm Coney, pianist. Mr. Grasse played Tartini's *Devil's Trill*, a Sinding Romance and his own arrangement of a Grieg Norwegian dance. The singers were heard in various arias, accompanied by Gladys Longene and Cecile Graham. The audience was very cordial.

Three Artists Heard at Plaza

Maria Jeritza, Ethel Bartlett and Rae Robertson were the artists heard at the

Plaza Artistic Morning on Dec. 28. This was Mme. Jeritza's second appearance of the season in New York; and when she joined the two pianists in a brilliant performance of *The Beautiful Blue Danube*, as arranged by Abram Chasins, the enthusiasm of her audience knew no bounds.

Many of the diva's songs, however, were more serious—if less spectacular. Her voice thrilled in the rapturous melody of *Dich, Teure Halle* from *Tannhäuser*, and was adapted with keen intelligence to lieder by Brahms and Schubert and to items in English by Rasbach, Cole and Terry.

In works for two pianos, which included Chopin's *Rondo*, a Romance by Arensky and the contagious *Ritmo* of Infante, in addition to pieces by Bach and Mendelssohn, Miss Bartlett and Mr. Robertson played with the unity of spirit and the finely-adjusted technical balance that contribute so largely to their success. More might be said in their praise, but it can be summed up in the statement that one believes whatever they play.

Wilfred Pelletier accompanied Mme. Jeritza perfectly.

Harold Dahlquist Sings All-Lieder List in Debut

A program containing many of the finest examples of lieder, provided the vehicle for the debut of an interesting newcomer, Harold Dahlquist, in the Town Hall on



George Copeland Gave His First Seasonal Piano Recital in Carnegie Hall to an Appreciative Audience

cluded *When I Was Seventeen*, arranged by Kramer, *My Mother Bids Me Bind My Hair*, by Haydn, and *The Year's at the Spring* by Mrs. Beach. Edwin McArthur accompanied capably.

Alfredo Chigi, baritone, sang effectively the *Largo* al Factotum from *The Barber*



The Vienna Sängerknaben Delighted Several Holiday Audiences with Charming Programs

the evening of Jan. 2. Singing with the utmost taste and discretion, the baritone gave evidence that he is a musicianly artist, highly intelligent and capable of fine shades of interpretation. His best work was done in Schumann's *Nacht und Träume* and *Der Schiffer*, and in Brahms's *Vier ernste Lieder*. Occasionally the larger demands of a sustained line of vocal forte would escape him, but with the exception of this failing, the recital was one of decided interest, as the audience attested.

Music Society at the Gotham

The Music Society of New York, recently organized under the direction of Clara Dellar, gave its first concert at the Hotel Gotham on the evening of Jan. 3, with artists recruited at the last moment because of Margaret Matzenauer's sudden illness. Myrna Sharlow, soprano, headed the list, singing with splendid presence and vocal powers an aria from *Madama Butterfly*, a group of lieder, and a bracket which in- of Seville, accompanied by Blanche An-

thony, who was also heard as a soloist. The audience was cordial.

Social Research School Gives Concert Of Cantonese Music

The New School for Social Research presented a concert of Cantonese music on the evening of Jan. 3. Henry Cowell, the school's indomitable master of musical ceremonies, introduced the program with a few prefatory remarks, describing the instruments which were used and something of the tradition from which this delightfully exotic music arose.

The program, arranged by Lee Eng, entailed the services of several musicians, whose ability and competence in their own field was patent even to those with no knowledge of the colorful idiom they employed. Lew Wen-Tung, Ley Yong, Lee Kang and Lee Yen illustrated their virtuosity on the *yan kien*, Peking violin, *fukien* violin and short flute respectively. Lee Yi-Chen completed the program with

(Continued on page 20)



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Novelties Give Special Interest To Performances of Boston Forces

String Quartet of Martinu Wins Approval — Prokofieff Heard as Soloist in New Piano Concerto—Thompson Stone Gives Loeffler Choral Work With Apollo Club

BOSTON, Jan. 5.—Regular concerts of the Boston Symphony Orchestra and performances by resident choral forces prevented a complete holiday famine of music during the closing two weeks of the old year. Traveling soloists avoided the town and many local musicians kept to their studios.

Yet in this dearth of quantity there was a harvest of novelty. Serge Koussevitzky, conducting the orchestra, presented two new works: the String Quartet by Bohuslav Martinu; and Prokofieff's Fifth Piano Concerto, with the composer as soloist. The Apollo Club, singing under the baton of Thompson Stone, gave honor to Charles Martin Loeffler by featuring his Beat! Beat! Drums! The broadcast of the symphony program on New Year's Eve was an innovation, inaugurating the first extended series of concerts by the Boston organization over the air.

Martinu Work Admired

Because of the nearness of Christmas, the mid-month evening concert was brought forward from Saturday to Thursday, Dec. 22, the afternoon performance coming as usual on Friday. The program was as follows:

Suite from Tsar Saltan... Rimsky-Korsakoff
String Quartet with Orchestra... Martinu
(First time in the United States)
Symphony, Fantastique, in C... Berlioz

Martinu's Quartet won the admiration of a considerable following. The first movement, Allegro vivo, bleak and incisive in the familiar modernist manner, was the least interesting of the three; the second movement, Adagio, was increasingly engrossing with an individuality that compelled the attention even of the conservative audience; the third, Tempo moderato, confirmed

the impression of exceptional talent and technical resourcefulness which renewed acquaintance with this interesting Czech composer invariably gives.

There is a discernible folk feeling in the slow movement (not unlike that of Smetana), however lacking it may otherwise appear in emotional qualities. Influenced in turn by ultra-modernism, romanticism and neo-classicism, Martinu now appears on the threshold of complete individuality.

The Suite from Rimsky-Korsakoff's opera was a delight to everyone. Although The Flight of the Bee long has been a favorite number at "pops" and similar concerts, rarely are the four items of the suite presented in complete array.

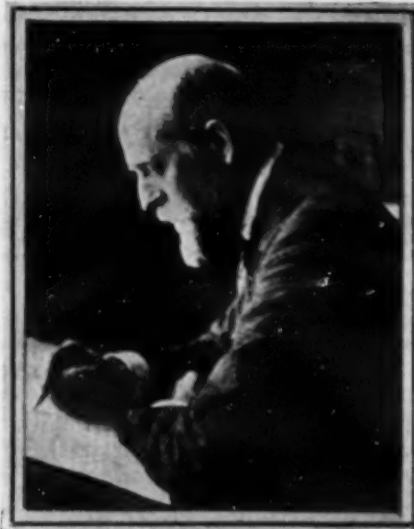
The Berlioz symphony afforded another opportunity for the display of virtuosity which is a characteristic feature of performances under Dr. Koussevitzky.

Prokofieff Acclaimed

The pair of concerts on Dec. 30 and 31 with Serge Prokofieff as piano soloist, brought a notably varied program, as follows:

Two Preludes (arranged for String Orchestra by Pick-Mangiagalli)... Bach
Symphony No. 3 in F... Brahms
Piano Concerto No. 5 in G, Op. 55... Prokofieff
(First time in the United States)
Mr. Prokofieff
Caprice on Spanish Themes, Op. 34... Rimsky-Korsakoff

Mr. Prokofieff's appearance was greeted with cordial applause. The sum-effect of his concerto may be somewhat inadequately described by the usual term, "brilliant." A considerable portion of the audience probably was not in sympathy with the artistic attitude which it represents, yet even to this group the work must have proved consistently stimulating. Its flow of melody, which seems of a markedly Twentieth Century freshness, came from an uncommonly abundant source; and its flexible and varied rhythmic patterns seldom permitted interest to lag. The instrumentation, with its



Charles Martin Loeffler, Whose New Work, Beat! Beat! Drums! Was Given by the Apollo Club

brightly-colored strings against an insistent and deep-toned percussion, produced many odd and original contrasts. Mr. Prokofieff's performance was no less artful than his composition.

In the Bach preludes as orchestrated by Pick-Mangiagalli, and in the mellowed and mature symphony of Brahms, Dr. Koussevitzky's interpretations, which were remarkably careful and sympathetic, are reported to have resulted in notably clear reception by the radio audience. The Spanish Caprice by Rimsky-Korsakoff—a familiar tour de force with the orchestra—was enthusiastically applauded. As a whole, however, this year-ending pair of concerts failed to stir the general audience as much as the usual Koussevitzkian affair; in this circumstance, the con-

sciousness of an important radio premiere may have been a factor.

The principal item of the program of the Apollo Club, conducted by Thompson Stone on Dec. 20, was Loeffler's stirring chorus for men's voices in unison, Beat! Beat! Drums!, set to the lines of Whitman's Drum Taps. The concerts of the Apollo Club are now semi-private affairs for members and invited guests at the music room of the Woman's Republican Club. Raymond Havens was assisting soloist in piano pieces.

The Handel and Haydn Society, with the assistance of players from the People's Symphony Orchestra, observed the usual Christmas rites with the annual performance, conducted by Mr. Stone, of Messiah in Symphony Hall on Dec. 18. Soloists were Jeanne Duseau, Nevada Van der Veer, Dan Gridley and Walter Kidder.

At the Boston Symphony Orchestra Pension Fund concert on Jan. 1, Paul Althouse, tenor, appeared as soloist.

NELSON MOREAU JANSKY

Worcester Hears Revivals of Light Operas

WORCESTER, Jan. 5.—Milton Aborn's Civic Light Opera Company provided effectively staged and well sung revivals of The Mikado, Trial by Jury, and Pinafore at the Plymouth Theatre on recent evenings. The casts included Frank Moulan, William Danforth, Vivian Hart, Herbert Waterous, Frederic Persson, Roy Cropper, Anne Yago and Laura Ferguson.

These productions, the first musical ones offered in this theatre, revealed satisfactory acoustics, and brightened the local situation perceptibly. Worcester for some years has been forced to offer inferior housing to dramatic and musical road companies.

J. F. K., JR.

MEN WILL PRESENT FESTIVAL PROGRAM

Worcester Schedule to Include Concert by Male Members of Society

WORCESTER, Jan. 5.—An innovation in the Worcester Music Festival's 1933 season will be a concert on May 16 in Mechanics Hall by the male contingent, whose efforts as a glee club have previously been limited to a single number on artists' night. Rehearsals for this concert began on Dec. 6 and continue twice monthly, in addition to the regular full chorus rehearsals which commence this month.

Plans for the next Worcester Festival were launched on Nov. 25, when Albert Stoessel met the directors of the Worcester County Musical Association at a dinner at the Worcester Club. The detailed programs will not be announced until it is evident whether the new Auditorium will be completed by next fall, this hingeing upon the immediate further appropriation by the city government of the last hundred-odd thousand dollars required to equip and furnish the structure.

At the annual meeting of the Festi-

val Association on Dec. 1, the officers and directors were re-elected, and Albert Stoessel was announced as director of the festival chorus and orchestra for another season. President Hamilton B. Wood expressed the opinion, held by many, that last year's concerts had been the best in many years from an artistic standpoint, and that this had been accomplished in a difficult year with an absolute minimum of expense. The resultant financial deficit, small in comparison with those of many similar undertakings this year, resulted from an inevitable shrinkage in the number and size of voluntary contributions.

JOHN F. KYES, JR.

Rachmaninoff Plays in Worcester

WORCESTER, Jan. 5.—Sergei Rachmaninoff delighted a large audience recently at Mechanics Hall, in a piano recital arranged by Aaron Richmond of Boston. After beginning with a Chopin group and Beethoven's Sonata Appassionata, Mr. Rachmaninoff presented a delectable variety of shorter works and won the evening's greatest applause with his Prelude as an encore.

J. F. K., JR.

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Again, an American Opera!

THERE is no brighter or stouter feather in the cap of the illustrious Giulio Gatti-Casazza, for a quarter of a century general manager and artistic head of the Metropolitan Opera in New York, than his record of having produced during his regime all fourteen of the stage works by Americans that have achieved public hearing in the history of the institution. He now has added Louis Gruenberg's name to the roster of fortunate composers. These, in the order of their admittance to the portals long sacrosanct to aliens, have been Frederick S. Converse, Horatio Parker, Walter Damrosch, Victor Herbert, Reginald de Koven, Charles Wakefield Cadman, Henry F. Gilbert, John Adam Hugo, Joseph C. Breil, Henry Hadley, John Alden Carpenter and Deems Taylor; one less than the number of works produced, as Mr. Taylor composed two. Mr. Gruenberg's adaptation of Eugene O'Neill's play, *The Emperor Jones*, is, however, the twelfth opera, as two of the fourteen American works were ballet or pantomime.

Whatever was true with respect to some of the earlier productions, there can be no questioning that every effort has been made to garner success for the more recent of these American works. The Metropolitan has staged them lavishly and has cast them well. They have been given a sufficient number of repetitions to afford the public ample opportunity to make up its mind as to whether these operas would merit a continuing place in the affections. Foreign works, too, come and go. There have been many flat failures among novelties imported from abroad. Revivals of operas by composers whose names are household words have met with like fate.

It may be worth while to note anew just what did happen to the American operas. Converse's *Pipe of Desire* had three performances in 1910; Parker's *Mona*, which some think might merit another trial, was given four times in 1912; Damrosch's *Cyrano*, produced in 1913, was sung five times. Herbert's *Madeleine*, of 1914, had four performances. De Koven's *Canterbury Pilgrims*, 1917, achieved six. Shanewis, by Cadman, was the first American work to be given in two different seasons. Mounted in 1918, and given five times that year, it was also sung three times the next season, when it shared a triple bill with Hugo's *The Temple Dancer* and Breil's *The Legend*, each with a total of three. Hadley's *Cleopatra's Night*, first produced in 1920, had seven performances in that and the next operatic year. Taylor's *The King's Henchman* achieved a total of fourteen performances in three seasons, beginning with 1927; and Peter Ibbetson, his second opera and the last American work produced prior to *The Emperor Jones*, has had twelve representations to date. Of the ballets, Gilbert's *Dance in Place Congo*, mounted in 1918, was given four times. Carpenter's *Skyscrapers*, bought out in 1926, put to its credit eleven per-

formances during that season and the next one.

Perhaps the best thing about this record is that the first works fared the worst, the latest the best. That would seem to mean one of two things: American composers are writing better stage music as they accumulate experience, or they are receiving a fairer deal. Take this either way, and the signs are hopeful for the future. Take it both ways, and there is every reason to feel that we are making progress.

Taking Stock of an Experimental Decade

OF more importance than individual opinions with respect to the particular works chosen for performance, the manner in which the League of Composers is marking its tenth anniversary in New York merits the attention of all who are concerned with a square deal for new music. As has been emphasized in these columns before, that square deal often is more a matter of second or third performances than of first. The amount of music that has been played once and then heard no more—music that in many instances may have left listeners honestly puzzled as to what their reactions really were—is staggering, even appalling. No doubt it would be more appalling if some one were to propose bringing it all back.

The simple truth seems to be that in this day there are few clear indications as to which works would be welcome a second time, and which are of no further concern once an initial curiosity has been appeased. There is polite applause, now brisk, now perfunctory. The critics have their say. Some word-of-mouth praise and condemnation get about. The conductor or other purveyor of the music in question then must puzzle out for himself whether the music has been a success or not.

In deciding to celebrate its anniversary by presenting in review salient compositions brought out at its concerts in the decade of 1923-33, the League is doing more than it could do by undertaking a like number of entirely new works, to clarify the present situation for the many who would like to know where music is going and why. As a newspaper commentator has said, either there has been some recognizable trend in this decade or we have passed through an era with more of shooting in the dark than any other similar period in the annals of music as an art. Something of the present confusion may be dissipated by considering anew works that may sound neither so radical nor so contradictory when viewed in the light of ten, six or three years later. Many believe that the age of experimentation is nearly over and that the time now has come to profit from the lessons that have been learned, not as a basis for more experiments but for the writing of music that will be found to stem directly from the last important music of the continuing great line. If so, let us pause and take stock of what we have, even if we have learned only what not to write. It is inconceivable, however, that the decade has failed to bring us more than that. Let the League and others help us to crystallize the convictions we ought to have.

IN line with the recent editorial in *MUSICAL AMERICA* protesting against changes in the scoring of orchestral numbers without due notice being given that alterations have been made, a colored slip was inserted in the program of last week's Philadelphia Orchestra program, apparently as an afterthought, stating that the Vivaldi *Concerto Grosso* of that program was performed "in an arrangement to which wind parts have been added." But why leave an audience to guess who made the arrangement? There is a responsibility in every such instance. The composer assumes it, with respect to his own scoring. If that scoring is not good there is no question where the blame will fall. The man who improves on the scoring of another should feel sure enough of his ground to be willing to take whatever criticism may be admixed with the praise.

Personalities



Berton, Bordeaux

When Felix Weingartner (Left, Seated) Conducted *Tristan und Isolde* at the Grand Theatre in Bordeaux, and His Wife, Carmen Studer (Right, Seated), Led a Symphony Concert of the Société de Sainte-Cécile There, They Were Entertained by the Directors of the Opera, René Chauvet (Left) and G. Mauret-Lafage. This Was Mme. Studer's First Concert in France, and France's First Concert by a Woman Conductor

Samuel—An experience that was as novel for Harold Samuel as it was delightful for his audience, was the recital he gave at Ellis Island the day before Christmas.

Pons—A pet jaguar is a mascot which accompanies Lily Pons on her travels. Wherever she goes, the jaguar is "sure to go" as well—a faithful and devoted member of the soprano's entourage.

Manen—The Spanish violinist and composer, Juan Manen, has completed a ballet entitled *Rosario the Tyrant*, the scenario of which is by himself. The work will have its first performance in Germany during the coming spring.

Toscanini—Canaries are a hobby of Arturo Toscanini, who goes in for them in quite a big way. But, since birds are bothersome to carry around on ocean voyages, Mr. Toscanini's present aviary is being "boarded" in the Hotel Astor during his temporary absence from America.

Heifetz—"If you will play the Ave Maria I will send you a crate of apples." Such, in substance, was the offer made to Jascha Heifetz on the eve of his recital at the University of Michigan. Mr. Heifetz acceded to the request and the next day received the apples from a bargaining admirer.

Samaroff—Last summer Olga Samaroff spent in the Bavarian Alps with Katherine Cornell working on a book entitled *The Cultural Approach of the Layman to Music*. The chapters which she completed were mailed to her publisher in New York. They were lost on the way and have not turned up since. Mme. Samaroff is bravely facing the prospect of beginning the book all over again.

What They Read Twenty Years Ago

in MUSICAL AMERICA for JANUARY, 1913



In 1913, These Celebrities Foregathered in Berlin to Play and Sing (Left to Right): Rudolph Ganz, Mrs. Frank King Clark, George Hamlin and Helen Stanley

Consideration for Tenors

It is not a dislike of the contralto roles, however, which has kept Clara Butt from being an operatic "star." . . . The fact that she is some six feet two inches in height has deterred her from becoming an opera singer, as she realizes that the medium height of most tenors would make them look somewhat ridiculous when playing opposite to her.

~1913~

A Manager's Life Is Not an Easy One

Mme. Carolina White, the Chicago Opera prima donna, has made a complaint to Manager Dippel to the effect that she is overworked. . . . Herr Dippel responded with a charge that the prima donna's trouble was not working too much but dining out too much.

~1913~

The Shoe on the Other Foot

Headline: STOTESBURY SUES OSCAR HAMMERSTEIN FOR THE RETURN OF OPERA MONEY.

~1913~

The Good Old Days

"Much of the music of the day is too violent, too outspoken . . . so unrestrainedly emotional that one

cannot hear much of it without becoming surfeited," complains Gerald Cumberland in "Musical Opinion."

~1913~

What Price a Composer's Opinion?

"I really think that I Zingari is as fine as Pagliacci," says Leoncavallo. "I consider it my most successful composition."

~1913~

Spot-L-i-i-ght!

"I would have been a prosecuting attorney if I had not been a pianist," says Tina Lerner. "Why? Because he does all the talking. I must hold the centre of the stage."

~1913~

Talk About High-Powered Salesmanship

Publicity methods used to further the career of a Russian violin prodigy, Melsa, as shown in a London Daily adv.:

"M—owed down by the merciless bullets
His father and sister lay dead.
'E—very Jew to be shot by the Cosacks,
The pitiless Powers had said.
L—ol through the din of the firing
Came floating a wonderful sound,
S—ee 'tis a lad with a fiddle,
And all the rough soldiers around
A—re held in a spell by his playing.
And he and his mother are saved."

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New York Matinee Musicale Features Compositions by Members

Featuring the works of young composer members of the club, the New York Matinee Musicale, of which Rosalie Heller Klein is president, gave a concert in the studio of Norma Delson on Dec. 4. Songs of Grace Leadenham Austin, George Dyer, Jr., and Frederick Cromweed were given by Robertina Robertson, Ethel Parks and Ethel Ryne. A male quartet composed of Hunter Sawyer, Robert Ploch, Myron Watkins and Richard E. Parks sang Miss Austin's The Little White Cottage. Harletta Thrasher gave a group of piano solos by Gabrilowitsch, Grainger and Lecuona. Mary Louise Gale played violin works by Tartini-Kreisler, Leclair, Jacques Pillois and Wieniawski. Mr. Cromweed was at the piano for his own songs, the other accompaniments being played by Minabel Hunt, Berthe Van Den Berg and Gladys Shailer.

The first formal concert scheduled for the Hotel Plaza has been postponed until Jan. 29.

Christmas Program Given in Central Church of Disciples of Christ

Excerpts from Messiah and carols were sung on Christmas Day in the Central Church of Disciples of Christ under the direction of Solon Alberti. Nita Alberti, Marguerite McCulloch, Donald Showalter and Robert Tilberg

had the solo parts. Miriam Lloyd played the organ, and Sara Knight was at the piano.

Compositions by Mortimer Browning to Be Heard in 1933 Season

"Marine Cavalier," a composition by Mortimer Browning for male chorus, piano and orchestra, is to be given in Carnegie Hall in the near future. Mr. Browning's song, "Little Old Foolish Old Man," was introduced by Lawrence Tibbett on his concert programs in the current season. "Trinity," another of his songs, was released early last Fall by the publishing house of H. W. Gray.

Incidental songs were composed by Mr. Browning for "The Clock Strikes One," a play by Claire Carvalho, scheduled for performance in North Stamford, Conn., recently. His "Berceuse" for piano was used by the composer on programs he gave in the 1931-32 season at school concerts under the management of the National Music League; and the "Fantasia-Impromptu," also for piano, appeared on the European programs of Frank Sheridan.

The musical scores of "Those Little Crimson Slippers" and "Far Away and Long Ago," produced by the Children's Theatre of Greenwich House in Provincetown Playhouse last Spring, were written by Mr. Browning, who is music director of the theatre.

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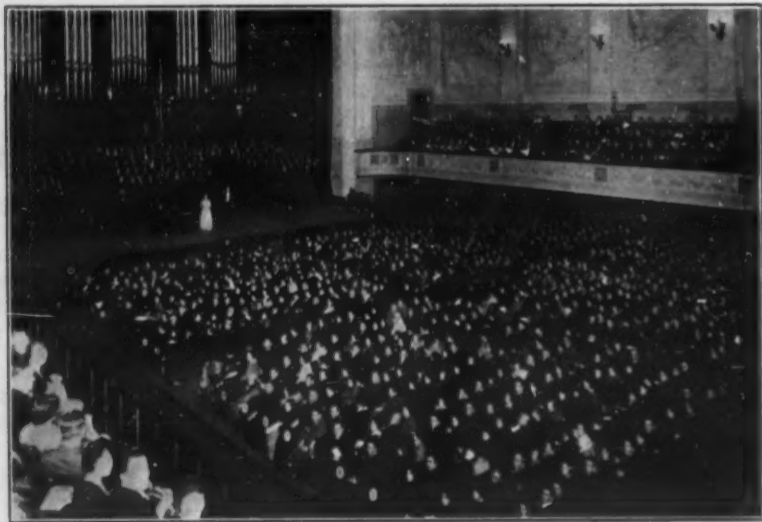
Enduring GALLI~

Beloved Soprano Carries the Magic
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SOUTH AFRICA

Yesterday evening, all roads led to the City Hall, where Madame Amelita Galli-Curci gave the first concert of her South African tour and gained a brilliant personal triumph. The house was thronged from door to door. Her voice, of delicate and beautiful timbre, is obedient to every impulse of a cultured and musically versatile brain and her stage personality is particularly gracious and charming. Madame Galli-Curci's first concert will remain as a notable event in the history of musical South Africa.—Cape Times, Capetown, Feb. 27, 1932.

One found the great diva to be a personality of exceeding charm, simple and unaffected, and above all a sincere musician, one who approaches her work with a very great degree of musical intelligence. So great was the enthusiasm and demand for seats for the second concert that a third has been arranged.—The Cape Argus, Capetown, Mar. 1, 1932.



MELBOURNE, AUSTRALIA
FIFTH SUCCESSIVE AND FINAL CONCERT WHICH REPRESENTED 14TH CAPACITY AUDIENCE THAT HAS GREETED THIS ARTIST IN THE ABOVE CITY.

A radiant figure in white, she was warmly greeted by a vast audience which filled the main hall, gallery and platform. . . . wrought the audience to a high pitch of enthusiasm, so exact was the diva's intonation, so easy her staccato and her singing in florid passages, so pure her cantilena. Galli-Curci won all hearts by her charming platform ways. She made her final bow on a platform covered with blue and scarlet flowers.—Daily Mail, Johannesburg, March 7, 1932.

Last night the City Hall was filled by another great audience, which allowed itself to be completely carried away by the art and personality of the famous soprano.—The Star, Johannesburg, March 11, 1932.

At her final concert in the City Hall last night Madame Galli-Curci held a huge audience spellbound with delight at the magic witchery of her rendering of songs, all sung with such fine appreciation of life's infinite variety of moods, and such true delight in the loveliness of sound, as lifted the audience out of itself.—The Star, Johannesburg, April 4, 1932.

It is a voice of infinite beauty and delicacy possessed of an artist with a magnetic personality that enables her to sing the simplest of simple songs to such great effect as to cause a show of unparalleled enthusiasm.—The Advertiser, Durban, March 29, 1932.

Entranced, the large audience listened to her first song and from then on Madame Galli-Curci had them in her spell.—Bulawayo Chronicle, April 11, 1932.

The first liquid notes proved that her voice contains a wealth of colour and charm that can only be realized by actual hearing.—Rhodesia Herald, Salisbury, April 14, 1932.

A U S T R

Very evident signs of returning prosperity in Melbourne impressed the reflective citizen on Saturday evening, when the Town Hall was approached by a long stream of cars bringing eager listeners to Galli-Curci's opening recital. . . . She was greeted with a storm of tumultuous welcome.—The Age, Melbourne, May 30, 1932.

It is a long time since a Melbourne concert hall has presented so exhilarating a spectacle as was provided on Saturday evening, when a crowded and obviously affectionately disposed audience attended Madame Galli-Curci's third song recital at the Town Hall. Her art is so essentially the expression of her personal magnetism and vitality that it defies musical analysis.—The Argus, Melbourne, June 6, 1932.

Waving handkerchiefs, tossed posies of carnations and violets, and calls from all sides of the greatest audience she has ever faced in Melbourne brought Amelita Galli-Curci back to make a speech at the end of her farewell concert in the Town Hall last night, promising the crowd she would come and sing to them again.—The Sun, Melbourne, June 9, 1932.

The chief beauty of her voice is its suppleness, and she uses it with the lively impulse and strong imitative faculty of the born Latin.—The Mercury, Hobart (Tasmania), June 27, 1932.

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As a stimulus to your musical season, all consideration for this distinguished artist ne and avail yourself of this chance to preser

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NEW ZEALAND

AUSTRALIA

Galli-Curci is the true artist, the intense individualist. The ease, quality, and charm with which she sings belong to Galli-Curci alone.—*The World*, Sydney, June 13, 1932.

Her remarkably effortless and natural production remains as free as ever; her voice is as well placed as before, but her diction is much clearer, her breath control more certain, while her tone is no degree less amazingly flexible.—*The Morning Herald*, Sydney, June 13, 1932.

Madame Galli-Curci was greeted by another fine audience at the Town Hall on Saturday night, in her fourth Sydney concert. The famous soprano again sang with fluency, ease, and effortless production, and, moreover, with such vocal command that this concert proved one of the most successful of the season. . . . Her voice ranged through all these embellishments with perfect certainty, with astonishing flexibility, just intonation, and remarkably attractive tone.—*The Morning Herald*, Sydney, June 20, 1932.

A crowded City Hall and increased enthusiasm greeted Galli-Curci at her farewell appearance on Saturday night. It is not easy to say au revoir to this delightful prima donna. One moment she is bubbling over with vivacity and humour; another hurrying then tarrying; coquettish next, and withal graceful and full of melodic delight.—*The Sunday Mail*, Brisbane, July 31, 1932.

Her reception may be fairly described as sensational. There was not a vacant seat anywhere in the theatre, and though it grieved the management to do so, many had to be turned away at the doors.—*The Evening Post*, Wellington, N. Z., August 25, 1932.

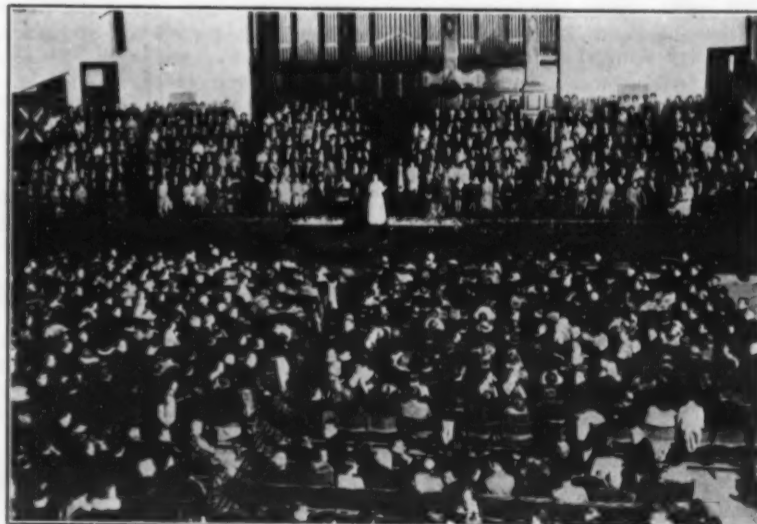
At the conclusion of Madame Galli-Curci's third and final concert at the Theatre Royal on Saturday evening the audience rose to a man, clapping, cheering and answering her fluttering handkerchief, by waving programmes, scarves and hats. It was a brilliant concert, probably the most outstanding of the three, and the laurel crowns Madame received were but fitting tributes to a great singer and a gracious lady.—*The Sun*, Christchurch, September 5, 1932.

Those who remembered the famous singer's triumphant Auckland season in 1925 were delighted to find her beautiful voice unimpaired, still gloriously supple and birdlike, and her technique the last word in perfection. . . . At once the audience was enthralled by the limpid notes, the almost unbelievable control of the voice and the singer's absolutely unaffected platform presence.—*The Herald*, Auckland, N. Z., September 16, 1932.

The audience which crowded His Majesty's Theatre last night to hear Madame Galli-Curci's third concert, was so large that many people had to be content with a seat in the wings of the stage. As a matter of interest it might be mentioned that it was, from the financial aspect, possibly a record for the house.—*The Star*, Auckland, Sept. 21, 1932.

Last night's concert will long be remembered as one of the greatest musical events the city has known for many years, and the memory of the vivid, appealing personality and that perfect voice will remain as a highly treasured possession of every member of the audience.—*Daily Times*, Dunedin, N. Z., October 6, 1932.

No array of glowing superlatives could do justice to the flawless voice of Amelita Galli-Curci, great artiste and gracious lady, who opened her Christchurch season with a sensational recital at the Theatre Royal last evening. . . . Her voice—it takes one into a realm of pure beauty. There are no hard-won top notes, no startling crescendos, but it has the coolness of silver, and its sparkle. The voice rises and falls in cadences of almost unearthly beauty.—*The Star*, Christchurch, September 1, 1932.



JOHANNESBURG, SOUTH AFRICA
ONE OF THE FIVE AUDIENCES WHICH FLOCKED TO
THE AUDITORIUM TO HEAR THIS FAMOUS SINGER ON
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STEINWAY PIANO

New York Concerts

(Continued from page 14)

the Chinese equivalent of two operatic arias, which were delivered with exquisitely stylized gestures. A small but appreciative audience attended. G.

Myra Hess Appears at Plaza

The exceptional charm of Myra Hess's piano playing gave especial distinction to the Plaza Artistic Morning on Dec. 5. In happiest mood, Miss Hess gave aristocratic readings of works by Scarlatti, Bach, Albeniz and Debussy, demonstrating, as she has so often demonstrated before, that music with her is literally a fine art.

Ruth Peter and Dimitri Onofrei were the singers. Miss Peter won the favor of her audience with soprano songs. Mr. Onofrei chose arias from his operatic repertoire, and sang concert songs as well, all with the authority of an accomplished artist. V.

Frederick Newnham Makes Debut

Frederick Newnham, baritone, made his New York debut on the afternoon of Jan. 6 before an enthusiastic audience in the Town Hall. His program was extremely varied, commencing with works by Bach and Handel, and including a number of infrequently-sung lyrics by modern English and French composers. Perhaps the most enjoyable point in the afternoon was furnished by his singing of the group of Hebridean folk songs with which he closed the recital. Mr. Newnham is a Scot by birth and there was indication in his interpretation of these works of an authentic feeling for their striking idiom. A fine voice and a schooled interpretive style were disclosed. G.

Copeland Gives First Recital

George Copeland gave his first piano recital of the season in Carnegie Hall on the evening of Jan. 6. Mr. Copeland presented a program of great variety, ranging from a Sixteenth Century suite of unknown authorship recently discovered in the archives of the Paris Opera, to Debussy and Turina.

Especially applauded were the C Minor Fantasy of Mozart, the Bach-Liszt Fantasy and Schumann's Etudes Symphoniques. The program concluded with a group of shorter works by Mompou, Debussy, Turina and Longas. Mr. Copeland's sensitiveness of interpretation and refinement of tone were in evidence throughout the evening, and the audience, which one always feels somehow to have a personal interest in everything Mr. Copeland does, was moved to a cordial display of its approval. G.

THOMAS CONNORS, tenor. Claire Wilson, accompanist. (B. P. Salon de Musique) Dec. 27, evening. Arias and his native Irish songs, sung with ability in debut recital.

Helen Reynolds and Lawrence Adler Give Joint Recital

Helen Reynolds, mezzo-soprano, and Lawrence Adler, pianist, appeared in a recital on the afternoon of Dec. 16 at the Cosmopolitan Club. The recital was sponsored by Mrs. Oswald W. Knauth. The program, which was one of great variety, included songs by Bach, Handel, Beethoven, Schumann, Strauss, Martin, Sinding and Rasbach. Mr. Adler contributed two groups of piano pieces including a Tango and a Spanish Fantasy of his own composition, several Seventeenth and Eighteenth century works, a Chopin group and items by Schumann, Sibelius, Scriabin, Debussy and Albeniz. Miss Reynolds was ably accompanied by Edna Sheppard. An enthusiastic audience gave hearty applause.

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Emperor Jones Premiere

(Continued from page 5)

would express my profoundest admiration. The conductor threw himself into the score wholeheartedly and made the complicated orchestral part move smoothly and brilliantly. The preparation of this instrumental portion of the work, like the choral, must have entailed the most painstaking effort.

I still believe that The Emperor Jones requires no music, other than that which Eugene O'Neill gave it in his original drama. There the tom-tom beat began quietly in the distance and gradually worked up through the play to a terrific fortissimo when the soldiers close in on Jones. In the present version the tom-tom beat is interfered with by the orchestra, so that at times one does not hear it all. In fact, the composer stops it during the scenes with the visions.

One looks back at it all with deep regret. For this is but another example of the futility of native operatic enterprise. The Emperor Jones takes its place on a list of works which can not hope to survive. Another nail has been driven into the coffin of American opera. Even the great art of a Lawrence Tibbett cannot make a public like a work which lacks real musical feeling. I hear someone asking; "How about Elektra? There's cacophony for you." Ah, yes! There is, when Richard II desires to depict the horror of his tragedy. But think of his melodic outbursts which woo the ear, which charm the senses, which indicate that Strauss is a composer of outstanding greatness.

The mammoth audience gave ovations to Mr. Tibbett when he appeared before the curtain repeatedly at the close, and also to Mr. Gruenberg, and Messrs. Serafin, Setti, Sanine and Mielziner.

The premiere of the Gruenberg opera was followed by Pagliacci with Miss Fleischer and Messrs. Lauri-Volpi, Bonelli, Tedesco and Frigerio under Pietro Cimara's baton. There was prolonged applause for Mr. Bonelli after his finely sung Prologue.

Detroit Symphony Saved For This Season by Gift

(Continued from page 3)

one who is struggling through this world-wide upheaval."

Mr. Paterson says the new arrangement will amount to another cut in salaries for everyone, conductors included, of twenty-five per cent. Salary reductions in the last two years for everyone connected with the orchestra, now total forty-five per cent, he explains. The manager is optimistic, however, concerning the future of the orchestra and states that already he is making plans for next season.

"Mrs. Dillman's splendid gift saves not only this year's season but the future of the Detroit Symphony Orchestra," Mr. Paterson declares. "With every effort which has been made by Mrs. John S. Newberry, president of the Detroit Symphony Society; the members of the board of directors; the Women's Association for the Detroit Symphony Orchestra and all the loyal workers, only sixty per cent of the year's budget has been raised. This would have meant a cut in the season from twenty-eight weeks to sixteen and also the absolute impossibility of completing the concert schedule of sixteen pairs of concerts.

"Thanks to Mrs. Dillman, it is now possible to play out the season."

HERMAN WISE

Orchestra Concerts in Manhattan

(Continued from page 10)

proved somewhat disturbing. In view of its ideologic character, one is uncertain whether it should be reviewed from an esthetic or from a political standpoint. Assuming the former, it can be said that the work possessed an arresting rhythmic vitality, the force of which seemed often dissipated in a sort of superficial clatter more commonly to be met with in opera than in the symphonic field. It was written, however, with astonishing sureness and facility as regards orchestral technique. S.

Strauss Suite in Premiere

New York Philharmonic-Symphony, Bruno Walter, conductor. (C. H.) Jan. 4, evening.

Concerto Grosso for String Orchestra and Piano Obligato Bloch
Mr. Walter at the Piano

Symphony No. 8 Beethoven
Suite from the Ballet, Schlagobers (Whipped Cream) Richard Strauss
(First Time in America)

Following a none too inspired performance of the Bloch work, in which the closing measures of the final movement were marred by a prolonged accelerando devised by Mr. Walter, an excellent account of Beethoven's charming symphony was given. Only in the opening Allegro was there unsteadiness of rhythm, disturbing to the listener, and a variety of tempi undreamed of by Beethoven. The other movements were magnificently projected.

Strauss's suite in eight fairly brief movements had a performance hardly calculated to win it permanent favor. It is, of course, not Strauss at his best, the material being in the main undistinguished, only the instrumentation holding the audience's interest. Yet it would seem that Mr. Walter would have done better by if had he subdued the surge of loud tone with which he flooded the auditorium from the opening march to the final dance. Richard Strauss in conducting his own music heightens its effect by a sparing use of fortissimi, a procedure which other conductors, including the present interpreter of his music, should emulate.

The incidental solo violin part was admirably played by Remo Bolognini, second concertmaster of the orchestra. A.

Prokofiev with Koussevitzky

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Serge Prokofiev, pianist. (C. H.) Jan. 5, evening.

Two Preludes Bach-Pick-Mangiagalli
Concerto No. 5, in G Prokofiev
Mr. Prokofiev

Fantastic Symphony Berlioz

Mr. Prokofiev's newest piano concerto interested the audience and was applauded cordially. The composer was recalled to the platform several times to bow. With the orchestra, he gave the work the benefit of a performance crisp and propulsive in its momentum. In five short movements, the concerto occupies about twenty minutes. Themes are plentiful and, like the workmanship, reflect the personality of the composer. One "marchlike" movement—the composer, according to the program notes, would prefer not to use the term "march" because of its too "popular" associations—has a recognizable kinship to the also "marchlike" march from his opera The Love for Three Oranges.

Save for some quieter passages in the Larghetto, dynamics were of an outspoken nature. All was percussive, with rhythms high-g geared. The effect was mechanistic, though scarcely to be regarded as harsh in



Arcady Dubensky, Whose Fugue for Violins Was Played by the Philadelphia Orchestra Under Leopold Stokowski

this era. In its entirety this was another clever contribution to the repertoire of orchestral soloists, but one likely to remain the exclusive property of the composer.

The conservative, well-planned transcriptions of Pick-Mangiagalli had figured previously in the Boston Symphony's New York programs. They are for strings alone, with some unobtrusive contrapuntal parts added by the arranger in the first of the pair, originally for single violin. The Berlioz work was given a nicely calculated and often vivid performance. T.

Boston Forces Give Matinee

On the afternoon of Jan. 7 the Boston Symphony was heard again in Carnegie Hall. The Prokofiev concerto was repeated from Thursday night's concert. New works on the program were Vaughan Williams's Fantasia on a theme by Thomas Tallis and Beethoven's Seventh Symphony.

Mr. Koussevitzky gave the Vaughan Williams Fantasia one of the most subtle and perfectly balanced readings imaginable and the orchestra's string section responded impeccably. The Beethoven Symphony, on the other hand, received a perfunctory and altogether rather undistinguished performance. A packed house applauded both conductor and soloist enthusiastically. S.

Activities Resumed Following Holidays at Cleveland Institute

CLEVELAND, Jan. 5.—The Cleveland Institute of Music resumed its activities after the holidays with a lecture in the comparative arts course on Handel, the Opera, and the Oratorio, given by Herbert Elwell, teacher of composition.

On Jan. 11 Arthur Loesser, teacher of piano, will be heard in a recital of works by Mozart, Mendelssohn, Fauré, Albeniz, Dohnanyi and Chopin-Halévy.

Mary Williams, artist pupil of Beryl Rubinstein, director of the institute, was heard in two piano recitals recently in Warren, O.

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ORATORIO ATTRACTS THROG IN LINCOLN

**Messiah Concert Is Outstanding
Event—Many Recitals
Are Given**

LINCOLN, NEB., Jan. 5.—The annual Christmas celebration at the University of Nebraska culminated on Dec. 18 with a production of Messiah, given at the University Coliseum before an audience of 8,000 by the University Choral Union augmented by the Agricultural College Chorus and accompanied by the Lincoln Symphony Orchestra. Howard I. Kirkpatrick, director of the University School of Music, conducted. Soloists were Velma Lyon, Kathryn Dean, Charles Hedley and Carl Nelson. The chorus numbered over 300.

Jeannette Vreeland received a cordial welcome when she appeared as soprano soloist at the second concert given by the Lincoln Symphony Orchestra under the baton of Rudolph Seidl.

The University Orchestra, conducted by Carl Frederick Steckelberg and numbering more than sixty university students, gave a Sunday evening concert in St. Paul's Methodist Church.

Young Artists Appear

Robert Elmore, formerly of this city, was presented in an organ recital at the First Presbyterian Church on Dec. 15 by the music committee. He played a scholarly program with taste and striking technical facility. Following the recital, Mr. Elmore was guest at a reception given by the Lincoln Chapter of the American Guild of Organists.

Another Lincoln musician, Antoine Coniglio, a graduate of the University School of Fine Arts and more recently a pupil of Ernestine Schumann-Heink, appeared in a successful recital in the series sponsored by St. Paul's Church. Genevieve Wilson accompanied.

Trinity Lutheran Choir, O. H. Sunderman, conductor, gave an interesting program before the Lincoln Chapter of the American Guild of Organists in the Lutheran School Auditorium on Dec. 13. Splendid interpretations were given of chorales dating from the Fifteenth to the Eighteenth centuries.

The music department of the Bethany Woman's Club presented Edith Burlingame Ross in an organ recital at the Bethany Christian Church recently. Mrs. Ross played with distinction a program which included Handel's Water Music and works by Bach, Fletcher, Stebbins, Hollins, Rimsky-Korsakoff and Tchaikovsky.

Musical Art Club Program

Tenth in the series of university musical convocations was that given at the Temple Theatre on Dec. 14 by the Musical Art Club of the city, Hilda

Christmas Music Works Overtime As Pittsburgh Celebrates Holiday

By HARVEY GAUL

PITTSBURGH, Jan. 5.—Good old Helige Nacht worked overtime in the village of smog and smudge.

The Women's City Club Choral, Mrs. Taylor Alderdice, conductor, said it with carols on Dec. 18.

Tuesday night, the 20th, the Mendelssohn Choir, Ernest Lunt, batonman, gave the thirtieth annual reading of Handel's Messiah, and that's a lot of Messiah for one city. Of the four soloists the most appealing was Alta Schultz, local contralto, who ran off with the honors. Earl Mitchell, "ye village organist," did another of his excellent jobs, and Ernest Lunt conducted like the veteran he is.

Thursday the 22nd, being maid's day out, the Twentieth Century Choral (one of our snootier clubs) decided that "Noël" and "Alleluia" were the right words to sing, so Anna Laura Cree, director, arranged a program of great brilliancy and the concert was one of the best attempted by the club.

The Return of an Artist

The best part of the performance was the appearance of Christine Miller Clemson, contralto, a singer who once made history in this country, who was known from Dan to Beersheba, and wherever oratorio was attempted. Mrs.

Chowins, president. The program enlisted the assistance of Ethelyn Bignell Matson, Elizabeth Bonnell Davis, Lillian W. Schloss, Mariel Jones, Lucile Cline Springer, GERALYN WALRATH BENNETT, Lilian Eiche, Edith Burlingame Ross, Gertrude Culbertson Bell and Marjorie Little Keim.

Wilbur Chenoweth, organist and carillonneur of the Plymouth Congregational Church, has given weekly carillon programs adapted to the holiday season.

The first program of a series arranged by the Lincoln High School Orchestra, Bernard Nevin conducting, was given three times—in Everett, Whittier and Irving Junior High auditoriums. Guests in each case were several hundred children brought together from grade schools in the vicinity.

HAZEL GERTRUDE KINSELLA

MEN'S CHOIRS COMBINE TO AID CHILDREN'S FUND

**Seven New England Chorus Give
Joint Concert in Waterbury for
Benefit of Charity**

WATERBURY, CONN., Jan. 5.—Seven choruses of the western division of the New England Federation of Men's Glee Clubs joined forces in a concert on Dec. 3 for the benefit of a fund to buy shoes for needy children in this centre. The choir of 320, the largest heard here in twenty-five years, was led by G. Loring Burwell of the local Mendelssohn Chorus. Choirs were also heard as individual units.

The ensembles taking part, and their conductors, were the following: the Beethoven Glee Club, South Manchester, Helge E. Pearson; MacDowell Male Choir, Springfield, Arthur H. Turner; Willimantic Glee Club, Edward J. Morgan; New Haven Railroad Glee Club, Marshall F. Burwell; Pratt and Whitney Choral Club, Hartford, Sydney French; Naugatuck Valley Glee Club, Charles L. Talmadge; Mendelssohn Chorus, Waterbury, G. Loring Burwell.

Clemson rarely sings now-a-days and it is our loss. She has fire, color and intensity, and furthermore she is still the accomplished artist when it comes to turning off Messiah arias.

Helen Machette did the accompanying for the Twentieth Century Club, and should you care about such things in Manhattan, Helen Machette (that means knife in Porto Rico where the drink comes from) is by all odds one of the best of our younger girls.

The same Thursday morning, Hulda Lefridge accompanying and presenting, arranged a full-length program for one, Samuel Di Primio, tenor, a gentleman of whom you will hear more as the years roll round.

We mention this because Mr. Di Primio (born in the remotenesses of Greensburg—no that's an Italian one, the home of all the Di Primios) is up within a fortnight for an audition at the "Met," and Mr. Gatti-Casazza is expected to get quite an ear-full when he hears him.

Di Primio is an Italian tenor in the full sense of the word, and that means a soaring voice and exuberant style. Watch for him when he blows into your town.

That's about all, the rest of the week is "God rest ye merry, gen'lmen, may nothin' ye dismay."

Accompanists were: Burdette Hawley, Prescott Barrows, Norman Fletcher, fourteen years old; E. R. Kellogg, Clarence M. Bagg, Theodore Wirtz, Herbert Becker, and Frank C. Hill.

The Springfield unit gave a successful first public performance of Mr. Turner's new serenade, The Moon Has Lifted Her Silver Crest. Plans were made to duplicate the program in Springfield, and possibly in Hartford and other cities, in each case for the benefit of the unemployed.

J. F. K., Jr.

TULSA HEARS ARTISTS

Symphony Orchestra and Other Ensembles Appear in Concerts

TULSA, OKLA., Jan. 5.—Conducted by George C. Baum, the Tulsa Symphony Orchestra gave a very good account of itself at the opening concert of the season on Nov. 16 in the Akdar Theatre.

Kathryn Meisle was soloist with the Apollo Club, which began its course on Nov. 25. The season's initial concert of the Tulsans, a singing body of forty men led by Harry Evans, had Theodore Pittinger, violinist, as assisting artist.

Appearances of Fritz Kreisler and of the Hall Johnson Negro Choir were arranged by Robert Boice Carson.

R. B. C.

BROOKLYN ENJOYS DIVERSIFIED LISTS

**Schedule Filled With Concerts,
Operas and Program in
Lecture Course**

BROOKLYN, Jan. 5.—Bruno Walter, conducting a program of music by Beethoven, Tchaikovsky, Beethoven-Reger and Schubert, provided a delectable New Year's Day matinee for subscribers to the New York Philharmonic-Symphony Orchestra in the Academy of Music.

Lohengrin on Dec. 17 and La Bohème on Dec. 27 were the second and third offerings in the Brooklyn series of the Metropolitan Opera. The curtain of Lohengrin was delayed for eighty minutes because of a mishap to the truck bringing instruments from Manhattan, and Artur Bodanzky omitted large portions of the score in order to conclude the performance by midnight. Göta Ljungberg, Karin Branzell, Gustaaf De Loor, Friedrich Schorr and George Cehanovsky were in the cast. Puccini's opera was sung by Maria Müller, Nina Morgana, Giacomo Lauri-Volpi, Claudio Frigerio, Armando Borgioli, Paolo Ananian, Tancredi Pasero and Pompilio Malatesta. Vincenzo Bellezza conducted.

The Enjoyment of Music

The Schola Cantorum, conducted by Hugh Ross and assisted by the chorus of the Pius X School of Liturgical Music, participated in the sixth of Olin Downes's lecture-recitals, The Enjoyment of Music, held in the opera house of the Academy of Music on Dec. 20. The program illustrated sacred and secular music of the medieval period, the motet, the madrigal and Christmas music.

Herbert Staveland Sammond conducted the Morning Choral's annual winter concert in the music hall of the Academy of Music on Dec. 15. William Goldsworthy's How Do I Love Thee, dedicated to the organization, was a featured work. At its conclusion, the composer acknowledged, from his seat in the audience, the enthusiastic applause. Chamber works were played by the Manhattan String Quartet, the members of which are Rachmael Weinstein, Harris Danziger, Julius Shaier and Oliver Edel.

Vicente Escudero, assisted by Carmita and Carmela, gave a dance program in the Academy of Music on Dec. 14 under the auspices of the Institute of Arts and Sciences. The Vienna Sängerknaben, conducted by Dr. Georg Gruber, came on Dec. 28.

FELIX DEYO

The location of the grave of Beethoven's mother, which had been a matter of controversy for many years, has been established as the Alt Friedhof in Bonn.

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Marionettes Prove a Subtly Hilarious Entertainment



Gino Bogani, Rome



Vittorio Podrecca

ON the evening of Dec. 22 Vittorio Podrecca's Italian marionette theatre, the Teatro dei Piccoli, made its American debut at the Lyric Theatre. Under the management of S. Huruk, this troupe of dexterous puppeteers, clever human reciters and inimitable, very nearly human (or perhaps, indeed, super-human) puppets, which has long been one of the most loved institutions of its native Italy, bids fair to make itself a place in the hearts of another continent. Mr. Podrecca has brought with him an array of literally hundreds of characters ranging from Bil-Bal-Bul, the acrobat, to a diminutive, wooden Josephine Baker, and from a complete operatic orchestra to the suave Almaviva of a miniature Barber of Seville. The repertoire is enormous.

On the opening night the audience was treated to a Chinese Ladder Act, a French review entitled *La Petite Folie*, the sensational act of the indomitable Bil-Bal-Bul whose soul-sundering

Teatro dei Piccoli Opens at Lyric Theatre — Podrecca's Puppet Troupe Has Almost Super-Human Skill — Hundreds of Characters in Enormous Repertoire Charm New Yorkers

acrobatics finish by landing him on a high-strung wire from which he hangs suspended by his chin, a clown act, a *Divertissement de Ballet* in which the unfortunate dancers fall apart but continue their dance nevertheless (an ancient adage current among Paris opera-goers has it that the old guard dies—but it *never* surrenders), a magnificent Bullfight in which an immaculate velvet bull proves a somewhat sarcastic victor over the doomed—but ever courageous—toreador, and so on through an evening of rare pleasure.

The second part of the program consisted of a series of selections from *The Barber of Seville* which proved more operatic than opera could possibly be. A *Little Tropical Review* followed as Part III, consisting of seven numbers including *Singing in the Rain*, the appearance of the famed Josephine Baker, and a whole troupe of diminutive Hot-tentot reviewers who pranced and sang to their heart's or stuffing's content.

Oud Naples, a Learned Donkey and a Concert Party followed them, bringing to a close one of the most subtly hilarious entertainments that has ever been devised.

A Scene from *Patio's Song*, a Spanish Skit with Which the Teatro dei Piccoli Delighted Audiences During the Holidays

That a marionette show can form one of the most

civilized forms of adult entertainment has never before been so effectively demonstrated to the American public. There is, indeed, something so much more poignant in marionette tragedy than in the merely human equivalents of these things that the average inhabitant of a realism-ridden world greets with relief an opportunity to enter their land of make-believe, and to lose for the moment his consciousness of a place where the theatre and the movies are too often only a photographic replica of existence as (reputedly) it is.

AMSTERDAM WILL HEAR NOVEL WORKS

Festival of Modern Music to be Sponsored by International Society

The Amsterdam Festival of Modern Music held under the auspices of the International Society for Contemporary Music will take place in Amsterdam from June 9 to 16. There will be two symphonic concerts, one choral program and one chamber music event. America will be represented on the programs by Aaron Copland with *Piano-forte Variations*, and by Ruth Crawford, who has set to music poems of Carl Sandburg (*Rat Riddles*). Italy will appear with one work only, a symphony by a very young and up till now unknown composer, Petrassi. Hungary is to have the *Konzertmusik* of Paul Kadosa; Poland, music by Josef Kofler; Austria, songs by Ernst Krenek; Spain an imposing choral and orchestral work, *Passacaglia*, by Robert Gerhard.

Works From Other Countries

France will appear with a choral work, *Pater*, by the late Jean Cartan, and with a *Concertino* for Piano and Orchestra by M. de Manziarly. The already popular *Belshazzar's Feast* by William Walton will represent England at the choral concert, and Chisholm will have a symphonic work. Germany is to send a *Suite* for Orchestra of Leo Kaufmann and *Five Orchesters-tücke* by Borck. Czechoslovakia will be represented by an *Orchestral Suite* of Bartos and a *Sonatina* for Clarinet and Piano by Ija Krjci. Yugoslavia is sending a *Quintet* for Wind Instruments by Maric, and Argentina a *Sonata* for Flute and Clarinet by Juan Paz. Holland, the musical host of the festival, is to be represented by two symphonic works, one by Van Lier and one by Landré.

AMERICANS PREFER THEIR OWN MUSIC

ASCAP List Shows 808 Native Composers Who Supply Widely Heard Material

Of the more than 45,000 composers, authors and publishers of musical works, in many countries who have made their songs available to the American public through the American Society of Composers, Authors and Publishers, 808 are members of the American Society, it is revealed in the first complete list of members of the society and its foreign affiliates just made public.

These 808 members, so far as the American public is concerned, are supplying the greater part of the music that is heard in this country every day and night over the radio, in motion picture and vaudeville theatres, and so on, indicating a definite preference for modern American music.

More than a third of the total membership is represented by the *Société des Auteurs, Compositeurs et Editeurs de Musique*, the French society, which has about 19,000 members. The German organization has 3,500 members; the Austrian, 1,500; the English, 2,300, and the Italian, 6,000. The American society is also affiliated with similar societies in Argentina, Brazil, Denmark, Finland, Hungary, Norway, Poland, Roumania, Sweden and Switzerland. There are, in addition, thousands of composers, authors and publishers in other countries, such as Russia, Spain and Czechoslovakia, but their works do not come under the license granted by the American society. There are also millions of songs upon which the copyright has expired.

Exchange of Courtesies

Foreign musical works, naturally, cannot legally be used in this country without the license of the copyright owner, just as American songs cannot lawfully be played abroad without permission. To facilitate the extension of licenses and to avoid the necessity of obtaining individual permission from each copyright owner, the several societies represent one another in the different countries.

The American society, for instance, licenses the use in this country of the music owned by members of all of the affiliated foreign societies. The name of the copyright owner must be printed on the music.

In this way the music of the more than 45,000 members of the affiliated bodies is available in this country. Part of the proceeds of the American society is paid to the foreign affiliates in return for permission to use their music, but, as a matter of fact, American composers receive more from foreign countries than these countries do from America. Austria is an exception, as she enjoys a favorable balance because of the great popularity here of the Viennese waltzes and operettas.

Palmer Christian to Open Organ in Church of St. Mary

The new organ in the Church of St. Mary the Virgin will be opened on Jan. 11 by Palmer Christian, organist of the University of Michigan. His program will contain works by Bach, Karg-Elert, Marcello, Corelli, Huré and Widor.

A series of four recitals by Ernest White, organist of St. James's Church, will follow on succeeding Wednesday evenings.

The organ has been built by the Aeolian-Skinner Company of Boston.

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Rosa and Carmela Ponselle Heard for First Time Together As Stars in Gioconda—Grete Stückgold Re-enters Opera as Sieglinde—Hofmann is New Wotan in Same Walküre—Christmas Bills Bring Usual Hänsel und Gretel

THE world premiere of Louis Gruenberg's *The Emperor Jones*, reviewed elsewhere in this issue, was the climax of an operatic fortnight which included many pleasures for Metropolitan Opera patrons. Repetitions of *Elektra* brought a new Klytemnestra in the person of Faina Petrova, and Dorothee Manski sang *Chrysothemis* at one performance. Grisha Goluboff, violinist, was soloist at one Sunday Night Concert.

Celebrated Sisters Sing in Gioconda

A repetition of *La Gioconda* on the evening of Dec. 21 was made notable by the fact that two celebrated sisters, Rosa and Carmela Ponselle, were singing together in opera for what is said to have been the first time in their careers, though they have appeared on occasion on the same concert programs. Thus the performance had a sentimental as well as a highly artistic value, and the audience was not slow to realize the double significance of the event.

The part of *Gioconda* has always been one which Rosa Ponselle interprets with authority. On this evening she was no less successful than formerly. Carmela Ponselle, having the role of Laura, sang with a full, rich tone and technical certainty, and enacted the character with a histrionic skill that gave it due importance.

Faina Petrova was *La Cieca*; Giacomo Lauri-Volpi the *Enzo*, and Armando Borgioli, *Barnaba*. The cast was completed by Alfredo Gandolfi, *Giordano Paltrinieri*, *Louis D'Angelo* and *Pompilio Malatesta*. Tullio Serafin conducted. V.

A Last Minute Faust

Due to a severe cold, Lily Pons was unable to sing *Lakmé* on the evening of Dec. 22. *Faust* was therefore substituted at short notice with Giovanni Martinelli in the title role and Queena Mario as *Marguerite*. Ezio Pinza was *Mephistopheles*. The other roles were sung by Gladys Swarthout, *Henriette Wakefield*, *Richard Bonelli* and *Paolo Ananian*. Louis Haselmans conducted. Y.

Walküre With New Wotan

Of predominant interest in the Metropolitan's first *Die Walküre* of the season, the night of Dec. 23, was the disclosure which the performance brought of an unfamiliar Wotan, Ludwig Hofmann undertaking the role of the master of *Walhalla*. He presented an impressive figure by reason of his height and commanding presence. Pictorially, he was consistently effective. He found the music rather high for his voice, a bass in compass though somewhat baritone in quality, but there was only a suggestion of flattening. The portrayal was one of nobility and strength and must be regarded as the achievement of an artist.

Grete Stückgold, called on to sing *Sieglinde* because of a shift in casting necessitated by illness among the singers, made her reappearance with the company under fortunate circumstances. She was charming to look upon and sang with much charm and appeal. There was another substitution, Doris Doe replacing Karin Branzell as *Fricka*. Here was an earnest and well designed impersonation. Gustav De Loor found *Siegfried* a role particularly well suited to the rather baritone character of his voice and profited thereby. The Brünnhilde of Gertrude Kappel had its familiar virtues as did the Hunding of Siegfried Tappolet. Artur Bodanzky conducted a performance of something more than average orchestral effectiveness. O.

Bohème by Substitution

Because of the illness of Lily Pons, *La Bohème* was substituted for *Rigoletto* at the matinee on Dec. 24. Maria Müller appeared as *Mimi*, with the cast otherwise substantially the same as at the last previous representation. Vincenzo Bellezza conducted. O.

Traviata on Christmas Eve

La Traviata on Christmas Eve was in the capable hands of Tullio Serafin, Queena Mario, Tito Schipa and Giuseppe De Luca. Mr. Serafin's conducting saved



Grete Stückgold Made Her Reappearance in Opera as Sieglinde in *Die Walküre*

the score from the saccharinity into which it is too often allowed to lapse, and the singers pitched their art in the same key. It was a performance which was all the more expressive for its restraint. Miss Mario sang beautifully, as did Mr. Schipa and Mr. De Luca. The smaller parts were well accounted for by Elda Vettori, *Philine Falco*, *Angelo Bada*, *George Cehanovsky*, *Millo Picco* and *James Wolfe*. U.

Christmas-Sunday Night Concert

Americans had prominence at the Christmas Sunday night concert. Gladys Swarthout was heard to advantage in excerpts from *La Favorita* and *Lakmé*. Frederick Jagel, singing in place of Armand Tokatyan, applied his resonant tones to measures from *Marta*. In arias from *Tannhäuser* and *Hérodiade*, as in songs by *Rachmaninoff* and *Schubert*, Lawrence Tibbett won his audience. Maria Müller gave the dramatic aria from *Oberon* its rightful meaning. Aida Doninelli's interpretation of an aria from *Louise* was infused with fine artistry. Arthur Anderson was admired for his presentation of an excerpt from *Don Carlos*. For an impressive ensemble, there was the third act scene from *La Bohème*, sung by Mme. Müller, Mme. Doninelli, Mr. Jagel and *George Cehanovsky*. Wilfred Pelletier conducted the orchestra in music by *Moussorgsky*, *Massenet* and *Berlioz*. P.

The Season's First Angels

Angels descended their cloud ladder for the first time this season when *Hänsel und Gretel* was produced especially for children on the afternoon of Dec. 26. In other years, *Hänsel* had been combined with *Pagliacci*. This time it stood alone, and proved sufficiently attractive, by itself, to fill the house to capacity.

Karl Riedel conducted with a deft touch, and charged the atmosphere with magic. Editha Fleischer and Queena Mario as the boy hero and the girl heroine were expert in making these mischievous urchins real. Dorothee Manski's *Witch* was a delightfully terrible person. The Peter of *Gustav Schützendorff* and the Gertrude of *Henriette Wakefield* fulfilled



Lucrezia Bori Came Back to the Metropolitan in a Benefit Performance of *Mignon*

all the requirements of traditional parents. Rose Bampton as the *Sandman* and *Pearl Besuner* as the *Dewman* fitted accurately into the picture.

And the angels . . . they were perfect, as always at the Metropolitan. V.

Aida With Changes in the Cast

There were two important changes in the cast when *Aida* was repeated on the evening of Dec. 26. Elisabeth Rethberg sang the title role, in which she had not been heard before this year, and Carmela Ponselle replaced Karin Branzell, who was indisposed, in the role of *Amneris*. Mme. Rethberg's lovely voice lent new charm to the soprano measures; her style and artistry were impeccable. Miss Ponselle has exactly the type of dark voice needed to make the music of *Amneris* effective, and the audience was obviously glad to see her again in one of her best roles.

As *Radames*, Giovanni Martinelli was his usual vital self. Lawrence Tibbett, appearing as *Amonasro* for the first time this season, scored one of the successes that are habitual with him. Ezio Pinza made an impressive *High Priest*. The King of *Arthur Anderson* was properly commanding. Aida Doninelli sang the music of the *Priestess*, *Giordano Paltrinieri* made the most of the *Messenger's* part.

With Tullio Serafin conducting, the performance as a whole had the requisite vigor. U.

The Fourth Elektra

Four departures from the original cast marked the fourth production of *Elektra* on the evening of Dec. 28, Faina Petrova

DATES OF WAGNER CYCLE ARE CHOSEN

Casts Completed for Annual Afternoon Performances at Metropolitan

Dates of the annual Wagner matinee cycle at the Metropolitan Opera are the following: *Das Rheingold*, Jan. 27; *Die Walküre*, Feb. 2; *Siegfried*, Feb. 9; *Götterdämmerung*, Feb. 17; *Tannhäuser*, Feb. 22, and *Tristan und Isolde*, March 3. The Ring will be given without cuts. All the performances are to be conducted by Artur Bodanzky. The casts, as announced by Giulio Gatti-Casazza, will be as follows:

Das Rheingold, Wotan, Friedrich Schorr; Donner, Arthur Anderson; Froh, Hans Clemens; Loge, Rudolf Laubenthal; Alberich, Gustav Schützendorff; Mime, Marek Windheim; Fasolt, Siegfried Tappolet; Fafner, James Wolfe; Fricka, Doris Doe; Freia, Dorothee Manski; Erda, Maria Olszewska; Woglinde, Editha Fleischer; Wellgunde, Phradie Wells; Flosshilde, Doris Doe.

Die Walküre, Siegmund, Lauritz Melchior; Hunding, Siegfried Tappolet; Wotan, Ludwig Hofmann; Sieglinde, Göta Ljungberg; Brünnhilde, Frida Leider; Fricka, Maria Olszewska; Helmwig, Dorothee Manski; Gerhilde, Phradie Wells; Ortlinde, Pearl Besuner; Rossweisse, Ina Bourskaya; Grimgerde, Philine Falco; Waltraute, Doris Doe; Siegrune, Elda Vettori; Schwertleite, Faina Petrova.

Siegfried, Siegfried, Lauritz Melchior; Mime, Hans Clemens; the Wanderer, Ludwig Hofmann; Alberich, Gustav Schützendorff; Fafner, Siegfried Tappolet; Erda, Marie Olszewska; Brünnhilde, Frida Leider; Forest Bird, Editha Fleischer.

Götterdämmerung, Siegfried, Lauritz Melchior; Gunther, Friedrich Schorr; Hagen, Ludwig Hofmann; Alberich, Gustav Schützendorff; Brünnhilde, Göta Ljungberg; Gutrun, Dorothee Manski; Waltraute, Maria Olszewska; Woglinde, Editha Fleischer; Wellgunde, Phradie Wells; Flosshilde, Doris Doe; Norns, Faina Petrova; Phradie Wells and Dorothee Manski; Two Men, Max Altglass and Arnold Gabor.

Tannhäuser, Hermann, Siegfried Tappolet; Tannhäuser, Rudolf Laubenthal; Wolfram, Friedrich Schorr; Walther, Hans Clemens; Biterolf, Arnold Gabor; Heinrich, Giordano Paltrinieri; Reinmar, James Wolfe; Elisabeth, Elisabeth Rethberg; Venus, Dorothee Manski; Shepherd, Aida Doninelli.

Tristan und Isolde, Tristan, Lauritz Melchior; King Marke, Ludwig Hofmann; Isolde, Frida Leider; Kurvenal, Friedrich Schorr; Melot, Arnold Gabor; Brangane, Maria Olszewska; Shepherd, Hans Clemens; Steersman, James Wolfe; Sailor's Voice, Hans Clemens.

singing *Klytemnestra* for the second time in place of Karin Branzell, Dorothee Manski assuming the role of *Chrysothemis*, and Elda Vettori taking over Mme. Manski's part of the *Overseer of the Servants*, while Max Altglass sang the *Young Servant* in place of Marek Windheim.

Gertrude Kappel repeated her intensely dramatic portrayal of the title role. Mme. Petrova gave a splendid performance. Her striking poise was in notable contrast to the frantic scurry of the other women singers.

Messrs. Laubenthal, Schorr, Tappolet and Gabor and Miss Divine and Miss

(Continued on page 24)

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The Fortnight at the Metropolitan

(Continued from page 23)

Besuner were also in the cast. The five maids were again Mmes. Doe, Bourskaya, Falco, Gleason and Halstead.

Artur Bodanzky could really be said to be the hero of the evening, for the stupendous score was masterfully directed.

In *Il Signor Bruschino*, which was again the curtain-raiser, Miss Fleischer, Miss Vettori, and Messrs. De Luca, Pinza, Windheim, D'Angelo and Gandolfi carried on. Alfio Tedesco replaced Mr. Tokatyan as Florville. Mr. Serafin conducted with spirit.

Q.

The Third Boccanegra

The season's third performance of *Simon Boccanegra* on the evening of Dec. 29 brought the appearance of Tancredi Pasero as Fiesco, a part hitherto taken by Ezio Pinza. Otherwise the cast was as in the second representation, with Lawrence Tibbett scoring again in the title role, and Maria Müller, Pearl Besuner, Claudio Frigerio, Louis D'Angelo and Giordano Paltrinieri repeating their former successes. Under the guidance of Tullio Serafin, the musical values of the production were notable.

Butterfly Is Repeated

Madama Butterfly was repeated on the evening of Dec. 30 with Elisabeth Rethberg in the role of Cio-Cio-San, Armand Tokatyan as Pinkerton, Giuseppe De Luca as the Consul, Ina Bourskaya as Suzuki, and Miss Wells, the Messrs. Bada, Malatesta, Ananian, Quintina and Picco in other parts. Vincenzo Bellezza conducted. Mme. Rethberg's performance was distinguished by fluency and beauty of tone, and by effectiveness of dramatic characterization. An appreciative audience in festive mood welcomed the entire cast with enthusiasm.

An unexpected moment of humor was added during the second act when the three-year-old actor who impersonated Cio-Cio-San's child was suddenly overcome with stage fright, bursting into tears and rushing from the stage. The performance had to continue without him. In the closing scene, however, he returned, continuing his part with a courage that added no little to the mirth of the audience.

G.

Ljungberg as Brünnhilde

Götterdämmerung was repeated on the afternoon of Dec. 31. The Brünnhilde was Göta Ljungberg, who was heard in this part for the first time in her career at the Metropolitan. Mme. Ljungberg's performance was distinguished by simplicity of presentation and great clarity of vocal execution. Owing to the indisposition of Dorothee Manski, the roles of Guttrune and the Third Norn, which were to have been hers, were taken by Editha Fleischer and Margaret Halstead respectively.

G.



Carlo Edwards

Helen Gleason Sang Musetta in *La Bohème*. Her First Leading Role as a New Metropolitan Singer

Gustaaf De Loor was an acceptable Siegfried, Ludwig Hoffmann a distinguished Hagen, Friedrich Schorr a dramatic and impressive Gunther. Karin Branzell and Gustav Schützendorf were effective as Waltraute and Alberich respectively. Other roles were sung by Phradie Wells, Doris Doe, Max Altglass and Arnold Gabor. Artur Bodanzky conducted with verve and breadth. Exceptional enthusiasm was shown by the audience.

G.

New Year's Eve Brings *Trovatore*

The first *Il Trovatore* of the season was given on New Year's Eve to an audience in appropriately festive spirits. Rosa Ponselle, temporarily indisposed, was replaced in the part of Leonora by Leonora Corona, who gave an interpretation of great brilliance, eliciting copious applause. Giacomo Lauri-Volpi sang opposite her and was an effective Manrico. The remaining roles were taken by Mmes. Petrova and Falco, and Messrs. Borgioli, Rothier, Paltrinieri and Malatesta. Vincenzo Bellezza conducted.

The performance was given for the benefit of the Knights of Columbus.

L.

Goluboff in Sunday Night Concert

The feature of the Sunday night concert of Jan. 1 was furnished by Grisha Goluboff, boy violinist, who was heard in Lalo's *Symphonie Espagnole*, deeply impressing the audience with his technical command and earnestness of presentation. The young artist was greeted with generous applause. He was accompanied by the orchestra under Wilfred Pelletier.

Elisabeth Rethberg, Helen Gleason, Faina Petrova, Margaret Halstead, Fred-

erick Jagel, Arthur Anderson, Alfio Tedesco and Claudio Frigerio received ovations for their singing.

G.

Bori Heard in *Mignon*

Mignon was given for the first time this season on the afternoon of Jan. 2. The performance was for the benefit of the Florence Crittenton League. Lily Pons had not yet sufficiently recovered from the attack of influenza that had kept her at home for the past few days to take the part of Philine as scheduled. She was replaced by Thalia Sabanieva, who gave a very creditable performance. Lucrezia Bori sang the role of Mignon in her first appearance this season, with great warmth of tone. Armand Tokatyan appeared as Wilhelm, Léon Rothier as Lothario, Gladys Swarthout as Frederick, Angelo Bada as Laertes, Paolo Ananian as Giarno, and James Wolfe as Antonio. Louis Hasselmans conducted. The large holiday audience responded heartily.

G.

Don Giovanni Repeated

On the evening of Jan. 2 *Don Giovanni* was repeated with Ezio Pinza giving a fluent and confident version of the title role. Rosa Ponselle, recovered from her recent illness, sang the part of Donna Anna with undiminished artistry and warmth. Maria Müller was a greatly pleasing Donna Elvira, Editha Fleischer a fine Zerlina. Tito Schipa gave a refined and stylistically beautiful account of himself as Don Ottavio. Tancredi Pasero, as Leporello, was acceptable, and Louis D'Angelo and Arthur Anderson as Masetto and Don Pedro respectively completed the cast of a performance distinguished for balance and clarity. Not the least of the laurels was merited by Tullio Serafin's excellent command of the score.

G.

Helen Gleason Sings Musetta

The performance of *La Bohème* on the evening of Jan. 4 brought an addition to the customary cast in the person of Helen Gleason, who sang and acted the part of Musetta with vivaciousness and piquancy. Miss Gleason's performance was liberally applauded, her vocal powers and the excellence of her characterization moving the audience to great enthusiasm.

The remaining and more familiar members of the cast included Lucrezia Bori as Mimi Giovanni Martinelli as Rodolfo, Giuseppe De Luca as Marcello and Messrs. Frigerio, Rothier, Ananian, Altglass and Malatesta in other roles. Miss Bori's Mimi was sung with great feeling and beauty of tone and she was ably abetted throughout the evening by the artistry of Mr. Martinelli. Altogether it was a performance to be remembered. Vincenzo Bellezza conducted.

G.

Tristan Heard Again

Enthusiasm was plentiful at the repetition of *Tristan und Isolde* on the evening of Jan. 5, and with good reason. Under the captaincy of Artur Bodanzky the performance moved strongly; it had vitality, and dramatic values were clearly stressed. The cast was the same as at the first production of the season. Gustaaf De Loor and Gertrude Kappel appeared as the hero and heroine. Karin Branzell and Friedrich Schorr had the roles of the faithful friends. King Marke was impersonated by Ludwig Hofmann. Arnold Gabor, Hans Clemens and James Wolfe rounded out the cast. U.

Another *L'Elisir d'Amore*

Donizetti's *L'Elisir d'Amore* was sung again on the evening of Jan. 6 with Nina Morgana as Adina and Tito Schipa as Nemorino. The other principal parts were negotiated by Philine Falco, Ezio Pinza and Giuseppe De Luca. The singers were all in good voice and handled this gay opera with grace and charm. Special praise must be awarded Mme. Morgana and Mr. Schipa whose art was recognized with much applause.

Y.

Kurt Weill has declined an offer for the movie rights to his opera, *The Man Who Always Said Yes*, which was recently produced in Paris.

BABES IN TOYLAND SUNG IN ROCHESTER

Civic Opera Company Applauded in Performances of Herbert Work

ROCHESTER, Jan. 5.—The Rochester Civic Music Association presented the Rochester Civic Opera Company in Victor Herbert's *Babes in Toyland* on Friday evening, Dec. 30, and Saturday afternoon and evening, Dec. 31, at the Eastman Theatre. Guy Frazer Harrison conducted. W. Stanley Hawkins took the part of the master toy maker and Marion Tefft the role of the Sandman.

Others in leading parts were Frank Stevens, Fidelis J. Huff, Norma Price, Marion T. Duell, Earle Remington, Gerald J. Griffin, Olivia Martin, Ruth Palmer, Lillian Rose, Muriel Gwinnell, Wanda Smith, Jerry Brown, Marion Tefft, Lois Gottschak, Inez Quinn, Lillian Moore, Florenz Jensen, Cynthia Smith, Cynthia Daley, Mildred Potter, Betty Knapp, Martin Vogt, Philip Van Tassell, Tillie Abramson and William K. Christian, Thelma Biracree and Harold Kolb were the chief dancers.

About 100 other young people also took part in the choruses and dances. The production was effectively staged and costumed, and the Rochester Civic Orchestra and the singers under Mr. Harrison's direction did highly creditable work.

There were large audiences for all three performances and much enthusiasm was shown.

MARY ERTZ WILL

Course of Chamber Concerts to Be Held at Juilliard

A course of ten chamber music concerts on successive Wednesday evenings, beginning Jan. 11 and ending March 15, will be held at the Juilliard Graduate School, according to Ernest Hutcheson, dean. Members of the faculty, graduates and present students of the school, and guest artists will take part.

The series is to be opened with a program of music by Fauré, Huré and Franck played by Felix Salmond, Sidney Sukoenig, Mary Becker, Arthur Stillman, Diane Bernhard, Alice Quarles, Adelina Masino, and Louise Rood. The Gordon String Quartet will appear on Jan. 18.

W. Oliver Strunk Appointed Assistant Chief of Congress Library Music Division

WASHINGTON, Jan. 5.—W. Oliver Strunk is appointed assistant chief of the Division of Music, Library of Congress, to succeed Walter R. Whittlesey, recently retired. Mr. Strunk has been connected with the library for the last four years.

A. T. M.

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OMAHA FORCES ARE CONDUCTED BY GANZ

Symphony Plays Under Renowned Guest in Special Benefit Concert

OMAHA, NEB., Jan. 5.—Two charity concerts were heard in the pre-Christmas period. A large audience braved near-zero weather on Dec. 16 to hear the Omaha Symphony Orchestra conducted by Rudolph Ganz, as guest, in the Orpheum Theatre. Mr. Ganz gave his services, coming from Chicago several times for rehearsals, and everyone connected with the enterprise took part without charge. The proceeds were divided between the *World-Herald* Good Fellows and the shoe fund of the *Bee-News*.

Members of the orchestra were thrilled to play under Mr. Ganz; and he, in turn, was cordial in his praise of the ensemble, expressing especial appreciation of the work done by Harry Brader, concertmaster; Carl Robinson, English horn player, and Emil Hoppe, 'cellist. Features of the program were the New World Symphony of Dvorak and the Prelude to Lohengrin.

Choral Union's Good Work

Messiah was sung on Dec. 21 in the Municipal Auditorium by the Omaha Choral Union under the baton of N. J. Logan, who handled his forces with excellent musicianship. Precision of attack and vigorous climaxes were effective. The Omaha Symphony Orchestra took part, and solos were admirably sung by Mrs. W. Seavey Hudson, Mrs. L. D. Crenshaw, William Mann and Leroy Maguire. Also deserving of credit in this charitable enterprise were Fred B. Phelps, president of the Omaha Musicians Union; Ernest Nordin, Sr., manager of the personnel, and H. K. Mansfield, general manager.

Dr. Ralph F. Nielsen gave an organ recital at the Joslyn Memorial on Dec. 26, assisted by Frances Edwards, soprano. She was accompanied by Mrs. August Borglum.

EDITH LOUISE WAGONER

CONCERTS IN UTICA

Sixteen Pupils Will Benefit by Curran Scholarship Fund

UTICA, N. Y., Jan. 5.—Sixteen pupils will be chosen from the public schools this month to benefit by the Curran Musical Scholarship Fund, created by the will of the late Gertrude D. Curran, the first sixteen beneficiaries having completed their period of study. Bertha Deane Hughes, supervisor of public school music; John A. De Camp, superintendent of schools, and Charles Seymour Donnelly, mayor of the city, will have charge of the auditions.

Andre Polah, violinist, appeared recently in a recital at Hamilton College Chapel under the auspices of the Musical Art Society of the college. Myra Gillett accompanied.

Mrs. T. J. Harrington and Helen G. Kelley head the committee which is arranging for John McCormack's concert on Jan. 18 under the auspices of Gamma Chi Sorority.

Martha Williams was hostess at the Etude Club's final meeting for 1932. Emma Pritchard was program chairman, and Mrs. E. B. M. Wortman spoke on The English Madrigal. The B Sharp Musical Club is conducting a series of recitals by student members.

E. K. B.



Rudolph Ganz, Guest Conductor of the Omaha Symphony at a Charity Concert

MANY HEAR ORCHESTRA

El Paso Symphony Attracts Large Audience to "Pop" Concert

EL PASO, Jan. 5.—More than 2,000 persons heard the first "pop" concert given by the El Paso Symphony Orchestra, conducted by H. Arthur Brown, on Dec. 18. On the program were ballet excerpts from *Le Cid*, *The Flight of the Bumble Bee*, *The Beautiful Blue Danube*, *The Londonderry Air* and *The Music Box*. Margaret Chalfant, soprano; Richard Davis, violinist, and Claude Herndon, pianist, appeared as soloists.

The same date brought the performance of a cantata, *The Coming of Christ*, under the direction of Charles J. Andrews, tenor. Maunders's cantata *Bethlehem* was sung on Christmas night with the following soloists: Dorrance Roderick, Mrs. L. R. Stablein, Cleo Cob, Dr. C. L. Cunningham, H. T. Etheridge and Mr. Andrews. Lillian Pearce played the organ.

A piano program was given by pupils of Birdie Alexander and Mary Virginia Homan on Dec. 16. Walter Davis presented pupils in a program on Dec. 26.

G. B. C.

Lydia de Rivera Weds Minister to Panama

HAVANA, Jan. 5.—Lydia de Rivera, lieder singer, was recently married to Mr. Masvidal, Cuban Minister to Panama. Three recitals signaled her retirement from the concert stage and were attended by admiring audiences. On Miss de Rivera's programs were works by Mozart, Lully, Rameau, Bach, Schubert and Schumann, in addition to Russian, Spanish and South American songs. Cuban composers represented were Sanchez de Fuentes, Cagnet, Casas and Lecuona. N. B.

COLUMBUS ARTISTS PRESENT GOOD MUSIC

Symphony Orchestra and Soloists Are Applauded—Club Lists Welcomed

COLUMBUS, Jan. 5.—A performance of Haydn's Military Symphony under Earl Hopkins's baton was the highlight of the Columbus Symphony Orchestra's twenty-fifth concert on Dec. 11. Several new members in the woodwind section doubtless contributed to a greater precision and a transparency of texture in the performance. Other works were Hadley's Overture to *Herod*, three ballet excerpts from *Aida*, and Jensen's *Waldesgesprach* as orchestrated by Mr. Hopkins.

Two soloists assisted. Ethel de Gomez, pianist, played Grieg's Concerto with a promising directness of delivery and in a charmingly crisp manner. She is the daughter of Victor de Gomez, first 'cellist of the Cleveland Orchestra, and has studied with Beryl Rubinstein, director of the Cleveland Institute of Music. Earl Hughes, tenor, was at his best in *Still wie die Nacht* by Bohm.

Recent events of the Women's Music Club series were a brilliant piano recital by Ossip Gabrilowitsch on Nov. 28, and a Schubert Memorial concert presenting Sadah Shuchari, violinist, and Muriel Kerr, pianist. A measured poise, a rich tone and virtuoso technique marked Miss Kerr's performance, while Miss Shuchari's artistry was compounded of beauty of tone and a lively sense of color and rhythm.

Club Honors Haydn

Active members of this club honored Haydn on Dec. 13. The program of his music brought the second annual appearance of the Women's Music Club String Choir, of which Mabel Dunn Hopkins is director. Soloists were June Elson Kunkle, Mrs. Harvard Vallance, Alma Borneman and Nellie Jane Edwards.

Capital University Series presented La Poupée de Nurembourg by Adam on Dec. 2 and 3. Taking part were: Lydia Dozier, soprano; three student soloists from the Cincinnati Conservatory of Music, and the Capital University Orchestra under Wilbur Crist's direction. The second performance was for children.

Dr. Royal Hughes conducted a performance of *Messiah* with the Ohio State University Chorus and Orchestra on Dec. 18 in the gymnasium. Dr. Karl Eschman, director of the Conservatory of Music at Denison University, Granville, O., conducted the Engwerson Chorus's twenty-eighth annual performance of this oratorio on Dec. 11. On Dec. 23, Herbert Huffman led the King Avenue Church Choir in the same work. Soloists were Dorothy Humphreys, Aaron Durnell and two

Cleveland singers, Mr. and Mrs. George Krueger, contralto and bass.

Vaughan D. Cahill, composer and violinist, was represented on a program broadcast from WTAM on Christmas night by a new Scherzo for piano and orchestra. This work was played by Dorothy Crandall and an orchestra under Walberg Brown.

The Vienna Sängerknaben, led by Dr. Georg Gruber, appeared in Memorial Hall on Dec. 1 with such success that a second concert was given two days later. Herman Amend and William E. Hast are locally in charge of this Civic Concerts series.

ROSWITHA C. SMITH

CINCINNATI LECTURES GIVEN BY WITHERSPOON

Conservatory Director to Lead Choir in Radio Programs—Don Pasquale Rehearsal

CINCINNATI, Jan. 5.—Herbert Witherspoon, director of the Cincinnati Conservatory of Music, and Mrs. Witherspoon returned on Jan. 2 from a holiday spent in New York and the East. He has accepted an invitation to give a second series of lectures at the Town Club, and on Feb. 9 is to give an address at the Rotary Club on International and Local Conditions and How Rotary Can Help Them. A radio choir of twenty-four members, conducted by Mr. Witherspoon, will be heard over WLW every two weeks, beginning Jan. 19.

The opera department is rehearsing for a performance of *Don Pasquale* to be given in February. A repetition will be held for students in the high schools.

An hour of organ music will be held this evening by Parvin Titus, a member of the faculty, in Christ Church. A program in celebration of Mozart's birthday is being arranged by faculty members for Jan. 27.

Lucille Meusel, a student of Mr. Witherspoon's, is fulfilling her second season with the Royal Opera at Liège, where she has been especially successful in Lucia, Lakmé, Roméo et Juliette and The Pearl Fishers.

New Artists Under Athenaeum Management

The Tollefsen Trio will make appearances under the banner of the Athenaeum Concert Management this season. Other new artists with this management are: Guido Ciccolini, tenor; Norman Jolliffe, bass-baritone; Sergei Radamsky, tenor; the Sinfonietta Society under John De Bueris; José Alonso, bass; the Nathan Ensemble Concertante; Clara Lang and Serena Roth, sopranos.

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Wide Variety Is Keynote of New Music Issues

Anthology of Bach Transcriptions Dedicated to Harriet Cohen

A Bach Book for Harriet Cohen is the title of a collection of transcriptions from the works of Bach by distinguished contemporary English composers which has recently appeared (London: Oxford University Press). Dedicated to Miss Cohen by its contributors, the collection contains arrangements by Granville Bantock, Arnold Bax, Lord Berners, Arthur Bliss, Frank Bridge, Eugene Goossens, Herbert Howells, John Ireland, Constant Lambert, Vaughan Williams, William Walton and W. Giles Whittaker—surely as musicianly an array of transcribers as one would be likely to find anywhere, especially all at once and for the price of a single volume.

The collection is indeed interesting, constituting as it does a sort of anthology of the art of Bach transcription as practiced in contemporary England. And the transcriptions, while being in a general way as faithful as possible to the intentions of the composer, each exhibit unmistakably slight differences in the methods of their respective editors.

The works are mostly choral preludes, although Goossens has chosen the Andante from the second Brandenburg concerto and Granville Bantock the beautiful Wacht Auf from Cantata 140. Altogether this is a collection that should prove of great interest to pianists, Bach lovers and all students of the art of transcription. S.

Briefer Mention

Part Songs For Mixed Voices

"How Good and Beautiful It Is." This is a Palestinian folk-tune, admirably arranged by Harvey Gaul. Mr. Gaul has also arranged effectively "The Christ in the Snow," a Hungarian carol, with a charming incidental part for solo voice. The traditional Jewish antiphon "Forgive our Sins" is similarly arranged by this transcriber. (Witmark.) "On the Morrow," an old Yorkshire Melody admirably arranged by Samuel Richards Gaines. It may be sung unaccompanied. (Galaxy.)

For Women's Voices (Two-Part)

"Smilin' Through." Arthur A. Penn's popular ballad is well arranged by Otto Wick for soprano and alto voices. (Witmark.)

(Three-Part)

"The Sun-Friend." This is a Sioux Indian melody, arranged with fancy by Horace Alden Miller with piano accompaniment and tom tom *ad libitum*. Arthur Foote has made a charming setting of the familiar poem "The Night Has a Thousand Eyes" from his original song, exquisite as it is brief. (Schmidt.) "On the Morrow," Samuel Richards Gaines has set this Yorkshire melody capitol for women's voices. "The Lamp." By Annabel Morris Buchanan. A well conceived choral version of her fine setting of Sara Teasdale's poem. (Ditson.)

"Pop! Goes the Weasel." Wilhelm Schäffer's excellent choral paraphrase, already commented on in its original form, appears here well arranged by John A.

O'Shea for women's voices. (Witmark.) "Four Russian Peasant Songs" by Igor Stravinsky form a piquant and rhythmically interesting addition to lighter choral music. They are arranged for two, three and four-part women's chorus with added solo voices. (Chester).

For Male Voices With Piano Accompaniment

"Every Day is Ladies' Day with Me." By Victor Herbert. This rousing chorus with baritone solo from "The Red Mill" is now issued separately and ought to rival



Granville Bantock, One of the Dozen English Composers Who Have Transcribed the Material for Harriet Cohen's Bach Book

as a choral club concert favorite the "Italian Street Song" from "Naughty Marietta." (Witmark.)

For Women's Voices (Two Chorus of Three Parts)

The Call of Dawn is an interesting secular choral written for two three-part choruses of women's voices and two pianos, by Pauline Winslow. It was written for the Colonial Concert of Syracuse University on May 19, 1932, and dedicated to Professor Belle Louise Brewster. (Muse Publishing Co.)

Anthems

For Mixed Voices

"Light and Truth." By Frank Kasschau. A strongly inflected setting of Dr. Benjamin Bacon's lines. "Benedictus es Domine" in D, by Stanley R. Avery. A dignified setting by a highly respected composer. "Alleluia." By Walter N. Waters. Praiseworthy as a musicianly example of this type of church music. (Galaxy.)

Song Albums

"Songs of the Gold Miners." Collected by Sterling Sherwin and Louis Katzman. The rousing ditties of the forty-niners, with accompaniment for piano, and chordings for ukelele, tenor banjo and guitar. A great deal of fun in its forty-eight pages. (Carl Fischer.)

New Music Received

Part Songs

For Male Voices

Indian Serenade. By Rob Roy Percy. (Gray.) Roll, Jer'd'n Roll. Steal Away. Arr. by Robert C. Newell. (J. Fischer.) Rag-Tail-Bob-Tail. By Florence Wickham. Arr. by Preston Ware Orem. (Summy.) A Spirit Flower. By Campbell-Tipton. Arr. by Wallingford Riegger. Home on the Range. Arr. by David Guion. Choral arr. by Wallingford Riegger. Cornfield Melodies (Medley No. 2). By B. Cecil Gates. Tally-Ho. By Franco Leoni. Arr. by Frederic Lord. (Schirmer.)

Three Part

Hiking. By Clifford Demarest. (J. Fischer.)

For Women's Voices

Two Part

Sylvia. By Oley Speaks. Arr. by Carl Deis. The Sleigh. By Richard Kauntz. Arr. by Wallingford Riegger. (Schirmer.)

Three Part

Will You Remember. From Maytime. By Sigmund Romberg. Giannina Mia. From The Firefly. By Rudolf Friml. A Winter Lullaby. By Reginald De Koven. The above arr. by Wallingford Riegger. Serenade. From Donna Juanita. By Franz von Suppé. Arr. by Carl Deis. (Schirmer.)

White in the Moon the Long Road Lies. By Oscar J. Fox. Arr. by G. Ackley Brower. (Carl Fischer.) Behold the Golden Sun Upsoaring. From The Magic Flute. By Mozart. Arr. by H. Clough-Leigher. (E. C. Schirmer.)

For Mixed Voices

A Spirit Flower. By Campbell Tipton. Over the Steppe. By Alexandre Gretchaninoff. Courage. By Bruno Huhn. Tropic Gardens. By Charles Maduro. In the Luxembourg Gardens. By Kathleen Lockhart Manning. The above arr. by Wallingford Riegger. Moon-Marketing. By Powell Weaver. (Schirmer.)

If Here Where All Is Dark and Silent. From the Realm of Souls Departed. From Orpheus. By Gluck. Arr. by H. Clough-Leigher. Rantin', Rovin' Robin. Scotch Folk Song. Arr. by A. T. D. (E. C. Schirmer.)

White in the Moon the Long Road Lies. By Oscar J. Fox. Arr. by G. Ackley Brower. (Carl Fischer.) Flag of My Land. By Jeanne Boyd. (FitzSimons.) The Slumber Boat. By Jessie L. Gaynor. Arr. by Preston Ware Orem. (Summy.)

Two Part

Jon, Come Kiss Me, Now! Old English Tune. Arr. by H. Clough-Leigher. (E. C. Schirmer.)

Three Part (S. A. B.)

Sylvia. By Oley Speaks. Arr. by Carl Deis. (Schirmer.) The Slumber Boat. By Jessie L. Gaynor. Arr. by Preston Ware Orem. (Summy.)

Five Part Unaccompanied

My Bonny Lass. Sing We and Chant It. By Thomas Morley. Arr. by H. Clough-Leigher. (E. C. Schirmer.)

For Piano

Dancing Daffodils. By Percy Garratt. Dança Portuguesa. By Ruy Coelho. Nocturne in D Flat. By Louis Durey. (Chester.) Fantasia, Aria and Capriccio. By Victor Babin. (Augener, Ltd.)

The Song of the Reaper (Toccata campanioli). Danah Folk Song. By Gunna Johansen. (Carl Fischer.) Boston Harbor Sketches: Ships from Other Ports; On the East Boston Ferry; Nantasket. By Elizabeth Joanne Schulz. (Riker, Brown & Wellington.)

Chorale: Jesu, Joy of Man's Desiring. By J. S. Bach. Transcribed by Harold Bauer. Prelude to Tristan and Isolde. By Wagner. Transcribed by Ernest Schelling. (Schirmer.) Phantom Cadets. Indian Prayer. Balfour. Wistfulness. By Zes Confrey. (Boston Music Co.)

For Two Pianos, Four Hands

Spoon River. Country Gardens. By Percy Grainger. Arr. by Composer. Blithe Bells. (A "free ramble" on Bach's aria, Sheep May Graze in Safety when a Goodly Shepherd Watches Over Them.) By Percy Grainger. (Schirmer.)

For Piano Teaching

Dolly's Night Table. On the Golf Links. Janie. By Robert Nolan Kerr. Setting the Table. By Allene K. Bixby. Peter Pan Pictures: Wendy Gives Peter a Thimble; Peter Dances with His Shadow; The Never, Never Land; The Wendy House. By Louise Robyn. (Summy.)

Operettas

Robin Hood. By Reginald De Koven. Adapted for Children's Use by Lois von Haupt. (Schirmer.) Lantern Land. Libretto by Geoffrey F. Morgan. Music by Geoffrey O'Hara. The Purple Pigeon. Libretto by Irene Alexander. Music by George T. Matthews. (Birchard.) Don Alonso's Treasure. Book and Lyrics by Geoffrey F. Morgan. Music by Arthur A. Penn. (Carl Fischer.)

Songs

Rabbits and Sheep and Geese. Lyrics and Music by H. C. G. Stevens. (Chester.) 'Tis but as Ivy Leaves. Poem by Lord Byron. Music by G. A. Grant-Schaefer. The Lancashire Road Song. Words by May Follwell Holington. Music by Pearl Adams. (Summy.) Bring Me Your Tears. Poem by Edwin Markham. Music by Jessie Moore Wise. Close of Day. Words by Clarice White Luck. Music by Mildred White Wallace. Remember to Forget. Words and music by Carrie Jacobs-Bond. Mother. Music by John Charles Thomas. (Boston Music Co.)

PUBLIC ATTRACTED BY DALLAS FORCES

Resident and Visiting Musicians Take Part in Diversified Programs

DALLAS, Jan. 5.—One of the largest audiences seen this season attended the second concert given by the Dallas Symphony Orchestra on Dec. 11 under the conductorship of Paul Van Katwijk. The soloist was Alice Holcomb, a member of the first violin section, who played the first movement from Tchaikovsky's Concerto with technical skill and expression. The program began with Philip James's Overture in the Olden Style on French Noëls, and contained Ravel's Mother Goose Suite and Tchaikovsky's Italian Caprice. Every item was well played.

Allen McQuhae, tenor of Dallas, and Mary Alessandra, pianist of Waco, appeared at the second twilight musicale of the Schubert Choral Club on Dec. 4. Mrs. Frederick B. Ingram and Mrs. Joseph B. Rucker were presented in a two-piano program by the Matheon Club before an invited audience in the Dallas Country Club on Dec. 6. Music by French composers constituted their program. The Cecilian Club arranged a piano recital by Lazelle Light Schaeffer for its twilight concert on Dec. 18.

Robert Goldsand's first piano recital in this city was given on Dec. 12 under the auspices of the American Legion in conjunction with the Community Concerts Association. The Civic Music Association presented Attilio Baggiore, tenor, with Robert Macdonald as accompanist, on Dec. 13. Ernestine Schumann-Heink was heard at the Palace Theatre during the week which began on Dec. 8.

MABEL CRANFILL

SERVICE HONORS MEMORY OF BUSHNELL HALL DONOR

Hartford Program Is Tribute to Late Mrs. Hillyer—Compositions She Liked Are Performed by Choir of 400

HARTFORD, Jan. 5.—A memorial service was held on the afternoon of Jan. 1 in Bushnell Memorial Hall in honor of the late Mrs. Dortha Bushnell Hillyer, donor of the structure. A choir of over 400, composed of the Hartford Oratorio Society, the Hartford Choral Club and the Cecilia Club, was led in turn by each of the three club directors in sacred works known to have been favorites of Mrs. Hillyer and of her noted father, Horace Bushnell. Rev. Dr. William Douglas Mackenzie gave the address. A crowded auditorium attested the interest of the community.

The West Hartford Women's Chorus gave its first concert of the season on Jan. 3 in the William Hall High School Auditorium. Carl Walton Deckelman conducting the program. Sonia Essin, contralto, was soloist, accompanied by Stuart Ross. Incidental solos were sung by Gertrude Van Zandt and Irene Daley. Albert Stanley Usher accompanied the chorus.

The newly organized Coleridge-Taylor Choral Society gave its first concert on Dec. 27 in the Y. W. C. A. Auditorium under the direction of Gordon Sterns, who is organist of Immanuel Church. J. F. K., Jr.

The Johannesburg Philharmonic Society produced Tannhäuser during the Christmas Holidays in aid of local charities. This was the first attempt of the organization to present an extended Wagnerian work.

Songs With String Quartet Accompaniment

BACH—Bist Du Bei Mir

ARNE—Water Parted

ARNOLD—Hist! Hist!

HANDEL—Defend Her! Heaven

Galaxy Music Corp., 2 E. 46th St., New York, N. Y.

Proschowski Returns to New York

Teacher of Voice Emphasizes the Importance of Natural Laws — "Good Song First, Technique Only the Means," He Says

"PERHAPS if I tell you how I myself started to sing, and what I learned, you will better understand the way I feel about singing," said Frantz Proschowski, noted teacher of voice who has returned to New York from Chicago, and re-established his studio here. In an interview with a member of the staff of MUSICAL AMERICA, Mr. Proschowski was outlining his principles in the use of the human voice.

"I sang from boyhood," Mr. Proschowski explained. "When I was a tot of about four and a half, my parents took me to hear Christine Nilsson sing in opera in Denmark. I was so impressed, even at that age, that the sound of her pure voice and natural singing has always remained with me. I would sing and sing and sing, and when I grew older, I determined to acquire the technical resources to supplement my natural singing—in short, to make an artist out of myself.

"I studied. I got as far as I thought I could in the United States, where I was then, and felt it incumbent on me to go to Europe. Well, I studied in Paris. I went to Italy. In both places, I received the disappointment of my life. I lost what I naturally had, and gained nothing from the confusion of methods thrust upon me.

Lesson From a Street-Singer

"One day, when I was almost in despair, I heard an Italian street-singer. His voice was so clear and beautiful, and so natural, that I watched and listened with pleasure, noticing that he sang high notes while stooping over to pick up coins, and in other ways did things that my teachers had told me were impossible. He came and sang for me, and confirmed me in a growing resolution. I would go back to the beginning, sing naturally, and use what technical properties were necessary for the singing. I would put good song

first, and make technique the means, and not the end.

To Understand First

"Since that day, I have never wavered in my idea that it is only understanding we need for the gift we possess. Man-made rules can never displace rules of nature, and we need only comprehend, and use the latter.

"Let me illustrate. If a child is musical and has the desire to play the violin, we buy a violin. We then have the fingers, the bow, the man-made instrument, and the musical mind of the child as the materials with which to proceed in teaching the necessary theory and technique for performance. This last step is one of considerable complication. Violin-playing requires co-ordination of the hands in a special manner for a particular purpose. This is a completely acquired accomplishment, and therein lies the difference between violin-playing and singing, both in actuality and in approach.

Instinctive Co-ordination

"In song, the child brings the voice, language and intonation if we deem him sufficiently musical to sing. All of these qualifications exist in instinctive co-ordination, and if we substitute man-made and usually wrong theories for this natural, instinctive co-ordination we confuse the child and kill that wonderful spontaneity of mental co-ordination in musical expression instead of presenting a correct example of normal singing. The child knows nothing about physical vocal organs, their use, or where and how he breathes and speaks. How many adult minds comprehend without confusion these very same in-

CHORAL AND FESTIVAL ALLIANCE HOLDS MEETING

Mrs. William Arms Fisher Presides at Luncheon—Notable Speakers are Among Many Guests Present

The annual meeting of the American Choral and Festival Alliance, Mrs. William Arms Fisher, president, was held at a luncheon at the Beethoven Association on Jan. 5, attended by some thirty musicians, music publishers and newspapermen.

Mrs. Fisher described the work done in the organization's first year, outlining some future plans. Among the other speakers were George Fergusson, Dr. Carleton Sprague Smith, A. Walter Kramer, Margarete Dessoff, Mrs. Clara Barnes Abbott and Thomas Cotton.

In addition to these speakers there were present Harold Bauer, Mrs. Edwin Parker of Washington, Duncan McKenzie, Donald Gray, Paul Kempf, Giuseppe Interrante, James Woodside, Mrs. R. Henry Harris, Wilfried Klamroth, Marion Peabody and M. C. Plate.

Franco Foresta-Hayek Scores in La Boheme in Malta

MALTA, Jan. 5.—Early last month, following his success as Lieut Pinkerton in Madama Butterfly, Franco Foresta-Hayek, the young American tenor, made a very favorable impression as Rodolfo in the production of La Bohème. He revealed both fine vocal ability and



Frantz Proschowski, Who Has Returned to New York to Re-open His Vocal Studies

instinctive human abilities?

"Tell the child about his breathing, and he will blow himself up like a balloon in anxiety to please. Tell him to sing forward, and he will sing in his nose, thereby producing the ugliest vocal quality that can possibly be produced. Suggest a whispering voice by hushing him and telling him to get his voice up in the head, and then the trouble has started. There is no place in the head that produces tone; it only reflects tone.

"The cause of resonance, tone, agreeable singing quality is articulation. Without that no one could speak. Singing is simply an extension of the spoken voice with the same articulation coupled with melody. Then why go further? Why disregard this fact?

"Other things can follow—we can always learn if we have the gift in the first place." F. E.

admirable stage presence, and was warmly applauded after his big aria. With him appeared Olga Brancucci as Mimi, Elisa Farroni as Musetta and Pasquale Lombardo as Marcello. Maestro Padovani conducted.

Rosa Ponselle Invited to Sing at Florence Festival

An invitation to sing the title role in Spontini's La Vestale at the Musical Festival to be held in Florence in the spring has been received by Rosa Ponselle. This would be her debut in Italy.

TENOR GIVES OPERA IN CHICAGO THEATRE

Panne-Gasser Sings in Trovatore With Admirable Cast in Auditorium

CHICAGO, Jan. 5.—The first performance of opera in the restored Auditorium fell to the honor of the Chicago City Grand Opera Company, an organization managed by John Panne-Gasser, young Italian tenor, who, deprived of a promised appearance as Manrico in Il Trovatore through the suspension of the short-lived Stadium Opera, took this means to gain a hearing. Mr. Panne-Gasser's pluck was well rewarded, for in addition to an excellent artistic success, the performance was heard by an almost capacity audience.

Mr. Panne-Gasser confirmed the impression of his gifts gained from an earlier operatic performance and concert work. His voice is of the heroic type. Its quality is sympathetic, and its power, especially in the extreme upper register, often thrilling. Di Quella Pira was sung in the original key.

The Leonora was Anna Leskaya, who had previously been heard in several performances. She was again successful on the strength of a splendid dramatic voice, and a routine and convincing dramatic presentation. Ada Paggi gave a capable account of the role of Azucena. Giuseppe Martino-Rossi was applauded for his singing of the baritone arias, and G. Mantovani disclosed a promising bass voice as Ferrando. Hazel Sanborn and G. Cavadore completed the cast.

The performance was under the expert direction of Attico Bernabini, former chorusmaster of the Civic Opera. The chorus, largely recruited from the ranks of the former Civic Opera organization, distinguished itself throughout. The excellent orchestra was also chosen from the former Civic Opera group. M. M.

Fray and Braggiotti Appear in Benefit Concert

Jacques Fray and Mario Braggiotti appeared in music for two pianos at the Schubert Theatre at a benefit for the Walden School on Jan. 8, their items including works by Bach, de Falla, Gershwin, Rachmaninoff and others.

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LONG BEACH HEARS MESSIAH PROGRAM

Civic Chorus and Woman's Symphony Combine in Presenting Oratorio

LONG BEACH, CAL., Jan. 5.—The Long Beach Civic Chorus, conducted by Rolla Alford, and the Woman's Symphony Orchestra under the leadership of Eva Anderson, gave the Messiah in the Municipal Auditorium on Dec. 18. Dorothy De Coudres, Marjorie Waite, George Clark and Mr. Alford were the soloists.

A program entitled Christmas Carols by Candle Light was given in Convention Hall on Dec. 25 by the Alford Singers, an a cappella choir of thirty-six founded and directed by Rolla Alford.

The Long Beach Alumnae Club of Mu Phi Epsilon presented Marguerite Garrison, pianist, and Charla Bowles, soprano, young resident musicians, in an interesting program in the Concert Hall, Municipal Auditorium, on Dec. 9.

Junior Chorus Makes Debut

An innovation in the Woman's Music Club is the Junior Chorus, directed by Arne Zahl. This unit of thirty, the only one of its kind in the state, made its first appearance on a Christmas program on Dec. 14.

The Woodrow Wilson High School gave a program of Christmas music and a pageant on Dec. 16. Two hundred and fifty students took part. Charlotte Louise Brecht, director, was assisted by Minerva C. Hall, George C. Moore, Ruth J. Burdick, Iva Mae Musbach, Dorothy C. Chalker and Marjorie Dougherty.

More than 300 students took part in the Polytechnic High School Christmas concert on Dec. 19. Mary Shouse, general director, had the assistance of Dwight Defty, Marion Higgins, Helen Hoff and Margaret Fitzmiller.

ALICE MAYNARD GRIGGS

Harold Morris to Give Lecture-Recitals at Rice Institute

Harold Morris, pianist and composer, will give three lecture-recitals at the Rice Institute in Houston, Tex., on Feb. 23, 24 and 25. He will discuss The American Composer, and will play works by living composers. The third program will bring compositions by Mr. Morris, performed in association with the New York String Quartet.

Schools and Studios Are Active

La Forge-Berumen Artists Heard in Broadcasts

Continuing their series of weekly radio broadcasts the La Forge-Berumen Studios presented another program over WABC on Dec. 22. Hazel Arth, contralto winner of the second Atwater Kent Radio Contest, was the singer with Frank La Forge at the piano. Jean Stewart played piano solos.

The weekly musicale of the La Forge-Berumen Studios was broadcast over WABC on Dec. 29. Florence Misgen, dramatic soprano, and Blanche Gaillard, pianist, were the artists.

Estelle Lieblich Artists Fulfill Engagements

Singers who studied with Estelle Lieblich have been actively engaged. Emma Redell was soloist at the first evening concert of the Rubinstein Club. Frances Sebel was engaged to appear with the Hartford Choral Society on Jan. 3, and will sing with the Mana-Zucca Music Club in Miami on Jan. 24. Mary Alice Rice is appearing in Music in the Air, and Harold Speetzen is on tour with The Student Prince.

The following are members of the Radio City Music Hall ensemble: Elizabeth Biro, Rosemarie Brancato, Carol Chandler, Helen Eisler, Jane Ellwood, Gladys Haverty, Frances Shagan, Helen Taylor, Melba Thrasher, John Bennes, Raymone Buechner and Garfield Swift.

Gudrun Ekeland and Marie Ward were recently soloists for the Pleiades Club. Dorothy Miller, Etta Le Blang and Arthur Segar sang last month over WCBC in Allentown, Pa. Miss Miller, Georgia Standing, May Haft and Martha Vaughn had leading roles in a production of Hansel and Gretel given in Trenton, N. J.

Adelaide Gescheidt Institutes Hour of Song

Adelaide Gescheidt, teacher of singing and coach, has instituted an Hour of Song, which is given every month before her class and which includes a short talk by her. Heard in this program on Dec. 29 were Louise Temple, contralto, and Svea Wikstrom, young soprano, who sang music by Bach, Sgambati, Brahms, Schumann, Schubert, Fauré, Debussy, Dunhill, Rachmaninoff, La Forge and other composers. Betty Schuele accompanied.

An earlier program was given by Mary Hopple, contralto, and Earl Weatherford, tenor. They presented works in which they were heard in concerts the following week, Miss Hopple as soloist with the Roxborough Glee Club of Pennsylvania, and Mr. Weatherford as soloist with the Toronto Symphony Orchestra in a Wagner list.

Jonás Pupil Heard in Vancouver

VANCOUVER, Jan. 5.—Chrissie Remette Brace, teacher of piano playing in this city

and a pupil of Alberto Jonás in New York, recently gave a recital here with marked success. Works by Beethoven and Brahms were featured on her program.

Works Chosen for Chamber Concerts at Mannes School

Works by Beethoven and Debussy will be played by the Perolé String Quartet at the first of three Sunday afternoon chamber concerts to be given at the David Mannes Music School on Jan. 22. The Perolé musicians are Joseph Coleman, Max Hollander, Julian Kahn and Lillian Fuchs.

Frank Sheridan, pianist, will take part in the second program of the series to be given by the Stradivarius Quartet—Wolfe Wolfensohn, Alfred Pochon, Nicholas Moldavan and Gerald Warburg—on Feb. 19, the program consisting of compositions by Mozart, Wolf and Dohnanyi.

Brahms and Schumann are the composers to be represented at the final concert by the Perolé Quartet on March 5.

Mr. and Mrs. Solon Alberti Heard in Florida

Solon Alberti, New York teacher of singing, pianist and coach, and Mrs. Alberti, soprano, appeared in a joint recital at the Mana-Zucca Club in Miami on Dec. 27.

Musicians who studied with Mr. Alberti have been active. Lucile Dresskell, soprano, sang at a Christmas Eve service in All Saints Unitarian Church and was heard at Teachers College, Columbia University. Sara Knight, pianist, gave a program at the Malboro Inn, Montclair, N. J. Donald Walter, tenor, was engaged to sing in Robin Hood at White Plains, N. Y. He also gave a program at the Community House for the Players Group at Forest Hills, L. I. Virginia Syms and Robert Tilberg appeared at a program given for the Esterman Masonic Club in the St. George Hotel. Miss Syms, Mr. Walter and Mr. Tilberg were Christmas soloists at the Central Christian Church. John Weidler has appeared as tenor soloist in St. Stephens' Church in New York.

Performances of La Nativité Given at David Mannes Music School

Performances of La Nativité were given at the David Mannes Music School on the evenings of Dec. 19 and 21 and the afternoon of Dec. 20. Conducted by Mr. Mannes, this dramatization of Noels from the Tiersot collection, had orchestral interludes composed for the production by Newton Swift, a faculty member of the school. Singing parts were taken by pupils of Adrienne von Ende, Themy Georgi and Ottilie Schillig. Players from the school's senior group formed the orchestra, with Roberta Jones at the organ and Leone Petigrue as harpist. This was the fifth annual production of La Nativité at the school.

Atwater Kent Prizes Won by Pupils of Idelle Patterson

Lydia Summers, winner of first place in this year's Atwater Kent competition, and Saida Knox, who won the same award of \$5,000 last year, are pupils of Idelle Patterson, teacher of singing. Both are scheduled for appearances in concerts and recitals during the season.

Miss Chittenden Gives MacDowell Program

A commemorative recital of music by Edward MacDowell was given by invitation of Kate S. Chittenden on Jan. 6. Those taking part were Mary Louise Danforth, Ina A. Pihlman, Elizabeth Guion, Hida Davis, Otis Holly and Annabelle Wood.

Daniel Saidenberg Joins Faculty of Chicago Musical College

CHICAGO, Jan. 5.—Daniel Saidenberg, first cellist of the Chicago Symphony Orchestra, joins the faculty of the Chicago Musical College and will begin his duties there on Jan. 15. Born in America, Mr. Saidenberg studied with André Hekking at the Paris Conservatory and later with

Felix Salmond in the United States. In 1927 he won the Naumburg Foundation Prize. He was a member of the Philadelphia Orchestra for a number of years and joined the Chicago Symphony in 1930. A. G.

TO GIVE SYMPHONY LISTS FOR CHILDREN

Little Theatre in New Haven Is Sponsoring Series as Innovation

NEW HAVEN, Jan. 5.—In answer to a long-felt need in this city, the Little Theatre of New Haven is sponsoring a series of four symphony concerts for children with the purpose of directing and stimulating the enjoyment of music among them. The Yale School of Music is co-operating.

The series will be presented in Sprague Hall on Saturday afternoons, beginning Jan. 14. At each concert an explanatory talk will be given by Hugh Smith of the music school faculty. Harry Berman, who has been successful in developing young people's interest in music, will conduct a full orchestra consisting chiefly of professional members of the New Haven Symphony Orchestra, supplemented by a few of the advanced students in the School of Music.

The subjects of the concerts will be: The Musical Paint Box, Stories and Legends in Music, Nature in Music, Music from Different Lands. Particular attention to the use of the various instruments and an explanation of the compositions played, will be included in Mr. Smith's talks.

The program for the first concert, illustrating how the orchestra grew into a paint box of musical colors, is as follows: The Overture to A Midsummer Night's Dream, the Andante from Beethoven's Fifth Symphony, a harp solo by Anita Brookfield, the March of the Dwarfs from Grieg's Lyric Suite, and the Finale from Tchaikovsky's Fourth Symphony.

A committee of more than sixty prominent New Haven women, headed by Mrs. Jack Crawford, wife of the director of the Little Theatre, is in charge of the series. The concerts are an innovation in New Haven and are in the nature of an experiment.

MILES KASTENDIECK

Francis Rogers Gives Address on Fontainebleau School

Francis Rogers, president of the American Committee of the Fontainebleau School of Music, gave an address on the school before the New York City Branch of the National Council of Administrative Women in Education at its meeting on Jan. 5.

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GOLDSCHMANN PLAYS NEW ANTHEIL WORK

**Ganz Acclaimed in Piano Recital
—St. Louis Artists Make
Fine Showing**

ST. LOUIS, Jan. 5.—George Antheil's Capriccio had its American premiere on Dec. 9 at the concert given by the St. Louis Symphony Orchestra under Vladimir Golschmann. The work was prompted by a trip from Berlin to Italy and is referred to as "kaleidoscopic." The symphony on this program, which was repeated the next day, was Mendelssohn's Scotch. Respighi's The Fountains of Rome and the Forest Music from Siegfried completed the list.

The ninth pair of symphony concerts on Dec. 16 and 17 had Scipione Guidi, concertmaster, as soloist in a scholarly and expressive interpretation of Beethoven's Concerto. Mr. Golschmann's authority and command of his forces, together with the response the players give him, have brought about remarkable performances. The Poem of Ecstasy by Scriabin, the Prelude to Khovantchina and Mendelssohn's Fingal's Cave Overture were also heard.

Brahms Symphony Applauded

Brahms's First Symphony was a thrilling high-light at the concerts on Dec. 2 and 3 and aroused tumultuous applause. The soloist was Edgar Shelton, pianist, who gave a finished reading of Tchaikovsky's Concerto.

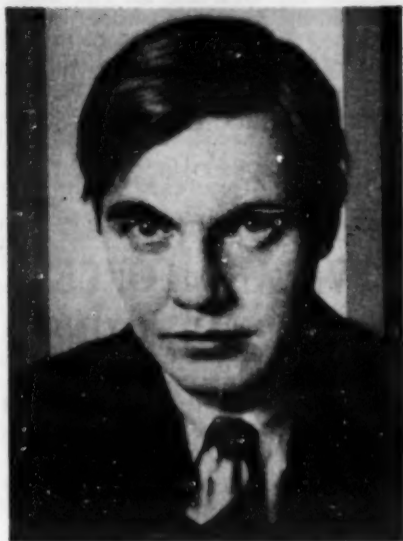
The second event of the Civic Music League brought a veritable triumph for Rudolph Ganz, who appeared in a piano recital at the Odeon on Dec. 6 before a large audience. Those familiar with Mr. Ganz's art were unanimous in their conviction that never before had he appeared to such advantage. His playing was powerful, eloquent and clean-cut, and his program was constructed with careful attention to the taste of a present-day audience. Chopin, Haydn, Beethoven, Scriabin, Ravel, Debussy, Liszt and the recitalist were the composers represented.

The Philharmonic Society Orchestra's first concert of the season was given on Dec. 16 under the direction of Alfred Hicks, who presented a delightful program. Joseph Faerber was soloist in a violin concerto by Saint-Saëns.

Jascha Heifetz was the second attraction in the artist series which is managed by J. H. Thuman and Alma Cueny. His recital was given on Dec. 1, with Isidor Achron as accompanist.

Violinist Is Honored

Ellis Levy, St. Louis violinist and composer, was honored on Dec. 11 by the Musicians Guild, which gave a program of his works. Chamber quartets and trios, piano and violin solos and a two-piano arrangement by John Kessler of Mr. Levy's Valse Ballet, played last year by the symphony orchestra, were heard. Members of the orchestra and



George Antheil, Composer of a New Capriccio, Given Its American Premiere in St. Louis

guild members were the performers. Under the direction of Carrie Deal Smith, four performances of Charles Wakefield Cadman's operetta Lela Wala were given at the City Sanitarium. The cast was made up of patients.

The choir of St. Michael's and St. George's Church sang excerpts from Messiah under the direction of Paul Freiss recently.

Clara Meyer recently presented her pupil, Billy Bolles, age thirteen, in an ambitious program of piano music at the Artists Guild.

SUSAN L. COST

GEORGE DASCH PLAYERS FULFILL ENGAGEMENTS

**Ensemble Gives Two Programs Every
Sunday Afternoon in Chicago and
Is Heard in Middle West**

CHICAGO, Jan. 5.—The George Dasch Ensemble Players of the Little Symphony Orchestra of Chicago are active. Each Sunday afternoon members of this group are heard in two chamber programs at the Art Institute. Among the soloists who have appeared are Sonia Sharnova, Helen Freund and Frederic Jenks.

Under the direction of Mr. Dasch, an ensemble of twelve has been featured on Civic Concert Service courses throughout the Middle West. This same group, led by Carl Schulte, was recently heard by the Illinois Manufacturer's Association meeting at the Stevens Hotel. A string sextet program is broadcast every Friday on the Northern Trust program over WMAQ, and the musicians furnish the orchestra for the Roses and Drums program over the Columbia chain on Sunday nights.

Mr. Dasch also conducts the symphony orchestras of Evanston and Joliet. The Evanston Symphony gave its first program of the season recently, with Marshall Sumner, pianist, as soloist. The Joliet Symphony was heard in its first concert on Dec. 12, with Florence Scholl playing Grieg's Piano Concerto. M. M.

Musicians Benefit by Will of Late Frank H. Beebe

BOSTON, Jan. 5.—The will of the late Frank H. Beebe, patron of music and the arts, establishes a trust fund of \$100,000 for the benefit of talented "male or female musicians intending to make music their profession." Beneficiaries may be sent to Europe for study, and should the trustees be unable to find the "right kind" of musi-

MILWAUKEE HAILS ITS OPERA SINGERS

**Resident Company Scores Again
in Production of Pirates
of Penzance**

MILWAUKEE, Jan. 5.—This city has again heard its newly-organized light opera company, in The Pirates of Penzance, with enjoyment.

Last spring the International House Chorus of the Y. W. C. A. started this notable enterprise with few resources other than a band of singers and a large supply of courage. The result then was an admirable presentation of De Koven's Robin Hood, given to two capacity houses in the Davidson Theatre.

This December, the band of hardy adventurers again burst into the lime-light with two performances at the Davidson of The Pirates. Again there were the same remarkably fine results, and again the same large enthusiastic audiences, even though the most hardy musical projects have felt the cold chill of the depression.

Efficient Drill Masters

A staff of efficient drill masters is on the roll of the International House, most of them serving valiantly for the honor in a good cause—but the real leader of the group is Lorna Hooper Warfield. The dash and swing of the final performances was once more due to the skillful direction of Philip A. Laffey of Oshkosh.

cian, they may apply the income to aiding a young painter. Trustees are: Wallace Goodrich and Frederick Converse, director and dean respectively of the New England Conservatory of Music; Walter R. Spalding, of the music department of Harvard University, and Sylvester Brown.

Mr. Beebe bequeathed \$10,000 to the New England Conservatory, of which he was a trustee; the same amount to the South End Music School and \$25,000 to the Boston Art Museum. A codicil revoked a bequest of \$10,000 to the Boston Symphony Orchestra and the music department of Harvard.

W. J. P.

Groton Community Orchestra Heard

GROTON, CONN., Jan. 5.—The Groton Community Symphony Orchestra gave its first concert on Dec. 11, with Clarence A. Grimes as director. The personnel of the organization, formed a year ago, includes forty-four residents of Groton, Mystic, Noank, and New London, Conn., and of Westerly and Providence, R. I.

J. F. K., Jr.

Major credit may also be given to the chorus and to the talented principals. A sprightly group sang with commendable zeal, with fine tone quality and fitted admirably into the picture. In the chorus were the best young voices in the city, selected by competitive tests from all nationalities.

Virginia Sprague, who has recently moved to Milwaukee, has a voice which was more than adequate on the first night in the passages assigned to Mabel. Leroy Bartholomew was the Frederic. He has grown both as singer and actor since he essayed a leading tenor role in Robin Hood. John Frost assumed the role of Stanley and did it capably. Minor roles, all played well, were in the hands of Charlotte Collar Piasecki, Alma Steuber, Dan Meurer and Bruce Miller.

Cast Is Changed

On the second night the principals included Rose Marie Krainik, who has a brilliant voice, as Mabel; James Barr as Frederic, Howell Powell as Stanley, Esther Ascherin as Ruth and Raymond Kuhn as the Sergeant. The entire cast made a whirlwind hit with the capacity audience.

Robin Hood is being retained in the repertoire and at least one more operas will be produced this season. It is hoped later to have a season of summer opera along the lines which have been followed in St. Louis.

C. O. SKINROOD

HEARD IN PROVIDENCE

**Piano Recital and Choral Concerts
Attract Attention**

PROVIDENCE, Jan. 5.—Unfamiliar works, including a Sonata by George F. Boyle, were heard at the piano recital Avis Bliven Charbonnel gave in Plantations Auditorium on Dec. 14. Among other compositions on her program, which was brilliantly played, were After Midnight by Rudolph Ganz, Druids by Marion Bauer, Paderewski's Theme Varie and de Falla's Fantasia Boetica.

The Brown University Carol Choir, combining the University Chapel Choir and the Pembroke Glee Club under the leadership of Arthur D. Hitchcock, gave the third annual concert of Christmas carols in Sayles Hall on Dec. 16. Mr. Hitchcock also appeared as organ soloist.

Excerpts from Messiah were sung by the Oratorio Society, with William W. De Roin as leader, in the Elmwood Christian Church on Dec. 18. Soloists were Ruth B. Ludgate, Eva G. McMahon, Mr. De Roin and Arthur L. Elvin. A. R. C.

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Library of Congress Acquires Valuable Musical Manuscripts

Tributes to Mrs. E. S. Coolidge Among Treasures in Music Division

WASHINGTON, Jan. 5.—According to the annual report of Carl Engel, chief of the Division of Music of the Library of Congress, the division contains 1,087,607 pieces—including scores and books on music. Of these, the accessions for the past fiscal year totalled 12,912.

Among the more important acquisitions of the year are a number of valuable additions to the already notable gifts of Mrs. Elizabeth Sprague Coolidge. The most striking of these are the holograph scores of the following works dedicated to Mrs. Coolidge:

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"E. C." Ricercare and Fugue for organ, by Domenico Brescia; Konzertante for piano and chamber orchestra, Friedrich Frischenschlager; I Trionfi d'Amore (three comedies in one), and Concerti, G. Francesco Malipiero; Three Biblical Songs with string quartet, Raymond Petit; Septet for viola, flute, oboe, clarinet, bassoon, horn and harp, C. B. Roatham; Three Canons for woodwind instruments, Wallingford Riegger; Triptyque for string quartet or string orchestra; Alexandre Tansman; Quintet for wind instruments, Gustav Strube.

Has Unique Interest

Unique interest is attached to a brief quodlibet, the joint work of Franco Alfano, Alfredo Casella, Mario Castelnuovo-Tedesco, Ottorino Respighi and Malipiero, each having contributed four measures in the key of C without one of them knowing what the others had written. Bearing the inscription, Per Santa Elizabetha, this witty composition was produced in November, 1931, at Naples, for Mrs. Coolidge.

A valuable holograph received from Gabriel Wells, New York, is the full score of Lalla Rookh, a cantata composed by Frederick Clay in 1877 and containing the song, I'll Sing Thee Songs of Araby.

With an unexpended balance from previous gifts from the Friends of Music in the Library of Congress, the division was able to purchase its first holograph by Georges Bizet. The manuscript, of five pages, is that of a duet for voices with piano entitled La Fuite, to words by Gautier. It is dated Sept. 29, 1870.

Original of Strauss Waltz

Holograph full scores of waltzes by Johann Strauss have survived only in an exceedingly small number. Particular interest is therefore aroused by the original of Bei uns z' Haus, written in ink, with many alterations and blue pencil marks. It was composed in 1873 to words by Anton Langer, and first performed at the Vienna World's Fair.

Among the notable early American imprints is a copy of the Dead March and Monody, which was "performed in the Lutheran Church, Philadelphia, on Thursday, December 26, 1799, being part of the music selected for funeral honours to our late illustrious chief, General George Washington." It was "composed for the occasion and respectfully dedicated to the Senate of the United States by their obt. and humble servt. B. Carr."

ALFRED T. MARKS

CARMEN STUDER LEADS BORDEAUX ORCHESTRA

Woman Conductor Appears with Her Husband, Felix Weingartner, Who Also Conducts Tristan

BORDEAUX, Jan. 1.—The third symphony concert sponsored by the Société de Sainte-Cécile here was given under the direction of Felix Weingartner and his wife, Carmen Studer. The program was devoted to Mozart and Beethoven. It was believed to be the first appearance in France of a woman conductor, and she was greeted with great enthusiasm.

Hers is an exceptional personality, and she possesses excellent technique and fine musical qualifications. She captured the audience with her presen-

tation of the Overture to The Magic Flute and the Jupiter Symphony of Mozart.

Mr. Weingartner was acclaimed at this concert, for his reading of the Beethoven Eroica and Third Leonore Overture, and also was rapturously received at a performance of Tristan und Isolde at the Grand Theatre which he conducted.

CLEVELAND FORCES LED BY RODZINSKI

Los Angeles Conductor Is Guest
in Mid-season Absence of
Sokoloff

CLEVELAND, Jan. 5.—Artur Rodzinski, conductor of the Los Angeles Philharmonic Orchestra, was guest conductor of the Cleveland Orchestra at the pair of concerts on Dec. 29 and 31, in the mid-season absence of Nikolai Sokoloff.

Dr. Rodzinski arrived on Christmas Day to prepare his program for the concerts of Dec. 29 and 31, which he opened with Bach's Toccata and Fugue in D Minor, transcribed for orchestra by Jules Wertheim. The surging power and vitality of this music set the pace excellently for Dr. Rodzinski's first appearance in Cleveland. Audiences at both concerts were tremendously enthusiastic.

The orchestra also gave its first performance of Stravinsky's Petrouchka Suite, and the program included Beethoven's Fifth Symphony, Tchaikovsky's Romeo and Juliet and The Tales from the Vienna Woods by Johann Strauss.

At its monthly afternoon concert in the Hotel Carter on Jan. 3, the Fortnightly Musical Club celebrated the centenary of Brahms's birth with a program devoted to his music. The Horn Trio was played by Waldemar Linder, French horn, Paul Katz, violin (both members of the Cleveland Orchestra), and Marion Quiring, piano. Helen Boethelt Woodward, accompanied by Ben Burt, sang Zigeunerlieder and other songs. Eunice Kadel Badstuber played piano solos.

MARGARET ALDERSON

Sinfonietta of New York to Present Five Novelties

Five works will have first American performances at the concert to be given by the Sinfonietta of New York, conducted by Quinto Maganini, in the Town Hall on Jan. 30. They are: a new Scherzo by Wallingford Riegger; the surviving movement, Andante, from Louis Moreau Gottschalk's lost symphony, A Night in the Tropics, first heard in Rio de Janeiro in 1869; the Overture to Haydn's opera, An Uninhabited Island; the Pastoral Symphony by Johann Stamitz, and an Andante for strings by Karl Stamitz.

The third and final Sinfonietta concert of the season is scheduled for March 1.

Verdi's Requiem Given for First Time in Havana

HAVANA, Jan. 1.—The first performance in Cuba of Verdi's Requiem, sponsored by the Pro-Arte Society, was so successful that a repetition was given. Gonzalo Roig conducted. Soloists and chorus singers were members of the society, and the Havana Symphony Orchestra took part. Artists heard in the solo parts were Dulce M. Blanco de Cárdenas, Miss Faber, Maurice Labarrere and Eduardo Odio. N. B.

PROVIDENCE GROUP ARRANGES PROGRAM

Gardner's Quintet Is Featured
at Concert Given by Chopin
Club

PROVIDENCE, Jan. 5.—The Quintet in F Minor, Op. 16, entitled To a Soldier, by Samuel Gardner, a former resident of this city, was featured at the musicale and tea sponsored by the Chopin Club in the Churchill House on Jan. 1. Another feature was Mozart's Piano Concerto in C (K. 467), with the accompaniment arranged for string quartet by Oscar Lozzi, who played the solo part.

Assisting artists included the following members of the Providence Symphony Orchestra: Charles Dickerson, Carl Carlson, Rudolph Fiebach and Robert Austin. Rose and Charlotte Presel were heard in works by Philipp, Chopin and Albeniz, arranged for two pianos. Dorothy Horan, contralto, sang songs by Trunk, Tremisot and Guion, with Beatrice Warden Roberts as accompanist.

Music for Two Pianos

The Civic Music Association of Pawtucket presented Stell Andersen and Silvo Scionti, in two-piano music in the Pawtucket Senior High School on Jan. 3. Interesting items on the program were the Prelude and Fugue in G Minor by Zipoli, Bach's Chaconne, Capriccio in C by Aborn, and Sowerby's The Fisherman's Tune.

A program of music for the harp was given in the Calvary Baptist Church on Jan. 1 by Vivian Place and the Eolian Harpists—Dorothy Goodchild, Virginia Gomersall, Constance Okell, Ethel Lund, Regina Dow and Florence Hult. Miss Place played Hasselmans's Prière as a solo.

ARLAN R. COOLIDGE

N. Y. PHILHARMONIC TO DISCONTINUE ITS TOURS

Final Out-of-Town Concerts Will Be
Given This Season in Philadelphia,
Washington and Baltimore

Out-of-town concerts by the New York Philharmonic-Symphony Orchestra will be discontinued after this season.

"It is with deep regret that the board of directors has decided to eliminate the orchestra's visits to Philadelphia, Baltimore and Washington from its schedule, but touring has become too expensive," it is stated by Arthur Judson, manager of the Philharmonic-Symphony Society. "It costs approximately \$9,000 for each concert, and the overhead in these times is excessive. Besides, the Philharmonic-Symphony is now the only permanent orchestra in New York and the demand for more and more concerts in its own city has become greater with the increasing interest in symphonic music."

The orchestra's out-of-town schedule for the remainder of this season is as follows: Philadelphia, Jan. 23 and March 6; Washington, Jan. 24 and March 7; Baltimore, Jan. 25 and March 8.

Clayton F. Summy Receives American Rights of Peters Edition

CHICAGO, Jan. 5.—Clayton F. Summy and Company, Chicago music publishers and dealers, have received the exclusive rights for the United States of the Peters Edition of Leipzig. Since the death of Mr. Summy, the Clayton F. Summy Company has been owned and operated by J. F. Sengstack and Dr. Preston Ware Orem. A. G.

MILWAUKEE GIVES GRAINGER WELCOME

Orchestra Applauded for Fine Work Under Waller—Opera Week Aids Needy

MILWAUKEE, Jan. 5.—A performance that seemed inspired was recently given in the Alhambra Theatre by the Milwaukee Philharmonic Orchestra, conducted by Frank Laird Waller, with Percy Grainger as piano soloist and guest conductor. Mr. Waller reached new heights in his interpretations, and the orchestra responded alertly. In Grieg's Concerto, Mr. Grainger played with a vigor and sweep that lent new vitality to the music. He also conducted several of his own compositions. Unbounded approval was expressed by the audience.

Attilio Baggione, tenor, made a deep impression at the recital he gave in the Civic Concert Series in the Auditorium on Dec. 20. His program was diversified, extending from works by Scarlatti to a song by Harriet Ware, and including operatic arias. Having a voice of exceptional range and beauty, Mr. Baggione pleased the audience with his musical taste and an impeccable English diction. Robert Macdonald accompanied, and was heard to advantage in a solo group.

University Chorus Heard

A concert given by the Marquette University Chorus of 125, conducted by Alfred Hiles Bergen, who also leads the Lyric Male Chorus, showed thorough preparation. There was fine shading in the Inflammatus from the Stabat Mater, and a composition by Gounod with Annette Wilkins as soloist, had to be repeated. Giuseppe Cavadore added tenor songs to the program.

Hänsel and Gretel was sung for a week in the Davidson Theatre for the benefit of needy musicians and stage hands. Marie Matyas, Eunice Steen, Constance Eberhart, Charles Dobson and Olive Meminger had the principal roles. English text was used. The Angels and orchestra players were recruited from resident performers.

Carl Eppert's Traffic and a symphony by Sibelius were featured at a concert given recently by the Chicago Symphony Orchestra under Frederick Stock.

La Traviata formed the December program of the opera association from Chicago in the Pabst Theatre. Rosalinda Morini, Giacomo Dorlini and M. Piorella were the principals.

C. O. SKINROOD

Broadcast Music

Among the Symphony Orchestras—The Boston Symphony joined the cavalcade of broadcasters for its first program on New Year's Eve... NBC network, at 8:15 p.m. each Saturday. Richard Burgin will conduct on Jan. 14, when Albert Spalding will be soloist.

NBC has inaugurated a Wednesday evening series, with such conductors for the NBC Symphony as Eugene Ormandy, Nikolai Sokoloff, Issay Dobrowen, Hans Kindler and Fritz Reiner. WEA network, 9 p.m.

The San Francisco Symphony is also on NBC networks, with Alfred Hertz and Bernardino Molinari now officiating, and Mr. Dobrowen returning later. 11:30 p.m., eastern standard time.

One of the Philco-Philadelphia Orchestra broadcasts was a request concert, when Leopold Stokowski led the Franck and First Brahms symphonies in response to popular demand on Jan. 7 over a Columbia network.

Erno Rapee was to lead the Radio City Symphony at noon on Jan. 8 over an NBC network.

Among the Soloists—John McCormack was to make his first radio appearance this season in the Five Star Theatre program over a CBS network on Jan. 10... Tito Schipa was the soloist on the NBC General Electric concert on Jan. 1, replacing Lily Pons... Hilda Burke, soprano, began a series of weekly concerts over an NBC network on Jan. 6 at 7:15 p.m. Maria Kurenko was the Five Star Theatre artist on Jan. 3... Bernardo Olshansky, baritone, sang a program of Russian songs on WOR, Dec. 25.

And the Ensembles—The Curtis Institute program was resumed after a fortnight on Jan. 10, with Dr. Louis Bailly leading a chamber music list. CBS network, 4:15 p.m.

Lindenwood College Adds Chapter to Mu Phi Epsilon

ST. CHARLES, Mo., Jan. 5.—Phi Theta Chapter of Mu Phi Epsilon has been formed at Lindenwood College. It is the fifty-eighth chapter of the national musical sorority. The installation was conducted by Mrs. George W. Lamke, past national president, assisted by Mrs. Louis Hayward, eastern central province president.

AUDIENCES IN ITALY HEAR NEW COMPOSITIONS

Molinari Performs Symphonic Work by Tommasini in Rome—Songs of Pizzetti Presented in Milan

ROME, Jan. 1.—Napoli, a new symphonic work by Vincenzo Tommasini, was recently conducted at the Augusteo by Bernardino Molinari. As its name implies, the composition is built on Neapolitan tunes—not folk songs, but popular airs that are easily recognizable; and this material lessens the dignity of the score. Music from Tommasini's pen has always been refined, so refined that one hardly expected a production of this kind, and the result was rather a disappointment.

MILAN, Dec. 31.—Some years have passed since Ildebrando Pizzetti gave us Tre Canzoni (Three Songs), dedicated to Mrs. Elizabeth Sprague Coolidge, and his new Tre Canti su Testi Greci (Three Songs to Greek Texts), first heard at the Teatro del Popolo late in November, promise to outrival the former works.

The first of the Tre Canti, Augurio (Wishes), has a fresh and limpid lyrical line. The second, Oscuro è il cielo (Dark Is the Sky), to a verse by Sappho, translated by Leopardi, is intensely dramatic and moving. The third, Canzone a ballo (Song for a Dance), has a slightly misleading title. It contains no dance rhythms; it is stirring and tragic, almost oppressively so.

C. I.

GIVE CHRISTMAS MUSIC

Programs in San Antonio Take on Character of Holiday Season

SAN ANTONIO, Jan. 5.—A communion service composed by Oscar J. Fox was used at the Christmas Eve midnight service in Christ Episcopal Church, where Mr. Fox is organist and choir director. Evelyn Duerler was soprano soloist.

Saint-Saëns's Christmas Oratorio was sung on Christmas night by the choir of Travis Park Methodist Church under the leadership of George Baker, baritone. Guest soloists were Lois Farnsworth Kirkpatrick, Alice Truax, Ruth McDonald and Eric Harker.

Mrs. Eli Hertzberg, founder and life-president of the Tuesday Musical Club, entertained club members at a Christmas party in the St. Anthony Hotel. Mary Jordan, contralto, sang, accompanied by Vesta Hastings Bryan. Also taking part were twenty-five carollers in costume from the junior department, directed by Mrs. E. H. Benedict and accompanied by Ruth Herbst McDonald.

G. M. T.

Fisk University Choir to Tour

The Fisk University Choir of sixty Negro students will open its first national tour in Cincinnati on Jan. 15 and give a New York concert in Carnegie Hall on Jan. 26. The tour is under the patronage of Paul D. Cravath, chairman of the university's board of trustees, Walter Damrosch and Bishop Manning.

The concerts will be conducted by Dr. T. Tertius Noble, organist and choirmaster at St. Thomas Episcopal Church, who will lead the singers in a group of his own compositions; by Ray Francis Brown, conductor of the chorus; and by Mrs. James A. Myers, for eighteen years director of the Jubilee Singers, who will lead the singing of spirituals. Programs will contain Negro folk songs in addition to a cappella music by Bach, Palestrina, Gretchaninoff and other composers.

Grete Wiesenthal to Begin Tour of America With New York Recital



Grete Wiesenthal, Vienna Dancer

The first American tour of Grete Wiesenthal, Vienna dancer, will open with an appearance in the Biltmore Theatre on Sunday evening Feb. 12. Willy Fraezy, premier danseur of the Opera in Vienna, will be her partner on the tour, which is under the management of J. J. Vincent.

Vassar Gives American Premiere of Vaughan Williams's Magnificat

POUGHKEEPSIE, N. Y., Jan. 5.—Dr. R. Vaughan Williams's Magnificat for women's chorus, with contralto and flute solos, received its American premiere at the Christmas service held at Vassar College on Dec. 11 under the conductorship of E. Harold Geer. Soloists were Grace Leslie and Mortimer Rappfogel.

Also on the program were works by Byrd, Warlock, Clarence Dickinson, Mr. Geer and other composers, in addition to European carols. In the Sky a Star Is Gleaming, written for the choir by Paul H. Lang, had its first performance. Ednah W. Geer, soprano, and John Peirce, baritone, were heard in solos. Lillian Horton was the organist and Dorothea Cheney the pianist.

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FRANCK SYMPHONY GIVEN IN PORTLAND

**MacDowell Music Also Heard
on Program Conducted by
van Hoogstraten**

PORTLAND, ORE., Jan. 5.—Franck's Symphony was featured on the program chosen by Willem van Hoogstraten for the Portland Symphony Orchestra concert on Dec. 19. Two excerpts from MacDowell's Indian Suite were a reminder that the colony at Peterboro was founded twenty-five years ago. Les Préludes by Liszt, and Debussy's Nuages and Fêtes were also on the list. F. W. Goodrich was assisted in his explanatory talk, preceding the concert, by Evelene Calbreath and Lucile Cummins.

Popular works at the matinee symphony concert on Dec. 11 were by Glinka, Grieg, Massenet, Brahms, Strauss and Tchaikovsky. Ruth Bradley Keiser, resident pianist, gave a brilliant exposition of Rubinstein's Concerto in D Minor.

Jaques Gershkovitch led the Portland Junior Symphony on Dec. 10. Haydn's Symphony in G, Russian folk songs by Liadoff, the Overture to Der Freischütz and Dukas's The Sorcerer's Apprentice were acclaimed.

In two movements from Beethoven's Piano Concerto in C Minor, Nellie Greenwood, sixteen-year-old student, revealed exceptional gifts.

The Reed College Chorus, led by Edouard Hurlimann, was heard in its annual Christmas recital on Dec. 11, with Arthur Johnson as tenor soloist. Mary Bullock and Ida May Howatt, playing two-piano music, and Ruth Agnew, soprano, appeared at the December meeting of the Allied Arts Club.

Mrs. F. O. Northrop presented a nineteen-piano ensemble, directed by Ferenz Steiner, at the Auditorium on Dec. 8. Five graded orchestras and smaller string ensembles were brought forward by Ted and Marion Bacon, violinists, on Dec. 15.

JOCELYN FOULKES

Ricci Returns from European Tour

Ruggiero Ricci, boy violinist, returned on the Majestic on Dec. 28 from his first European tour, and was engaged to open his American season with an appearance in Hartford on Jan. 8. Following his successful Berlin debut in October, the young artist was ac-

claimed in London, Copenhagen, Stockholm, Prague, Munich, Monte Carlo, Naples and Rome. In the last-named city he was soloist at the Augusteo under the baton of Bernardino Molinari.

ANN ARBOR PROGRAMS CONTINUE AFTER HOLIDAY

**Annual Performance of Messiah by
Michigan University Ensembles
Aids Community Fund**

ANN ARBOR, Jan. 5.—Following the holidays, musical activities of the University of Michigan, of which Charles A. Sink is president, were resumed on Jan. 4 with a continuance of the organ recitals given weekly by Palmer Christian. Pre-holiday concert activities reached a climax in a recital by Efreim Zimbalist on Dec. 12.

The annual performance of Messiah was heard on Dec. 11 under the baton of Earl V. Moore, director of the University School of Music. Taking part were the University Choral Union of 350 voices, the Student Symphony Orchestra of 100 and the following soloists: Laura Littlefield, soprano, and Arthur Hackett, tenor, both of the faculty; Helen McClaffin, contralto, of Kent, O., and King Kellogg, bass, of Albion College.

In previous years the oratorio was included in the university's series of complimentary concerts; but twenty-five cents was charged for this performance, the proceeds being contributed to the Ann Arbor Community Fund.

FREE CONCERTS BEGIN

**David Mannes Opens Series in Metro-
politan Museum of Art**

The first of eight free symphony concerts conducted by David Mannes in the Metropolitan Museum of Art was heard on Jan. 7. Beethoven's Seventh Symphony, the Funeral March from the Eroica in memory of Calvin Coolidge, Siegfried's Rhine Journey from Götterdämmerung, and works by Glinka, Ravel, Humperdinck and Tchaikovsky were played.

This series, to be continued on the Saturday evenings of January and March, is the fifteenth and is made possible by a gift from John D. Rockefeller, Jr. The second program, on Jan. 14, will consist of Tchaikovsky's Fourth Symphony, the Overture to The Magic Flute and items by Dukas, Bach, Grieg and Johann Strauss.

DETROIT SYMPHONY HEARD WITH KOLAR

**Associate Conductor Registers
Success—College Choir
Gives Concert**

DETROIT, Jan. 5.—Victor Kolar, associate conductor of the Detroit Symphony Orchestra, was in charge of the subscription concerts of Dec. 15 and 16. He succeeded in making these concerts among the finest of his entire career here. For him and the orchestra there was enthusiasm that has not been surpassed this season.

Mr. Kolar played for the first time in Detroit the Prelude to the Third Act of The Cricket on the Hearth; the Italian Symphony of Mendelssohn, and three excerpts from the Third Act of Tristan and Isolde. These were the Prelude, Tristan's Vision and Isolde's Love Death. The entire second half of the program was devoted to Wagner, an arrangement that won instant approbation.

Mr. Kolar was in charge also of the seventh concert of the Saturday night "pop" series on Dec. 17. Dorothy Hess, pianist, artist pupil of Margaret Mannebach, was the soloist. She played MacDowell's Second Piano Concerto in D Minor with outstanding success, establishing herself firmly among the

leading younger pianists of the city. Miss Hess was one of the winners in the piano auditions held last spring by the orchestra.

Sponsored by Business University

This concert was sponsored by the Detroit Business University and a handsome-sized audience was on hand. The program was made up of the Overture to Euryanthe; von Blon's Whispering of the Flowers; Tchaikovsky's 1812 Overture; and two intermezzi from Mascagni's Amico Fritz, and William Ratcliff, heard for the first time here and played faultlessly.

The Normal College Choir, of Ypsilanti, Frederick Alexander, conductor, gave its annual concert of Christmas music at the Detroit Institute of Arts on Sunday afternoon, Dec. 18. The 200 voices, singing a cappella, appeared to better advantage than at any other time in recent years. The choir this season is undoubtedly one of the best the college has ever had. Mr. Alexander admitted as much.

The concert was under the auspices of the Founder's Society of the institute. John Challis, harpsichordist, contributed works on an instrument he built at Ypsilanti.

HERMAN WISE

NEW OXFORD FEATURES.

**Twelfth Summer Course in Music
Teaching to Cover Extensive Field**

New features will be included in the twelfth summer course in music teaching at Oxford, England, to be held from Aug. 1 to 8.

Reginald Jacques will teach choir and choral society training. The Beginnings in Infant School Music is the title of the course to be held by Ethel Home. John Fry will discuss chamber music, and classes will also be held by Cyril Winn and Lilius Mackinnon. Percy Buck will give three lectures on Fundamental Ideas in Music. Dr. Adrian Boult is to lecture on conducting. School Music Teaching will be handled by Dr. Geoffrey Shaw, Ear Training by Basil Allchin and Wind Band Instruction by Capt. P. S. G. O'Donnell.

Major Bavin, director of the course, will lecture on Forming and Training a String Orchestra and hold a demonstration of piano class teaching. The educational department of Carl Fischer, Inc., New York, gives out copies of the prospectus.

**Mrs. Hadden-Alexander Gives Edward
MacDowell Programs in South**

Programs entitled An Evening with Edward MacDowell have been given by Stella Hadden-Alexander, pianist, in the South. On Dec. 17 she appeared in Norfolk, Va., under the sponsorship of the Federated Music Clubs, having the assistance of Mrs. Samuel Harrell Ferebee at the second piano in the Concerto in D Minor. A Norfolk program on Dec. 19 was given for the Woman's Club. Mrs. Hadden-Alexander's appearance at Brenau College, Gainesville, was on Dec. 11. Other concerts in Georgia have also been on her schedule.

**New Music Courses Held at School for
Social Research**

Four new courses in music are being held by the New School for Social Re-

search. Henry Cowell is scheduled to give twelve lecture-demonstrations on The Place of Music in Society, and to conduct a work course in The Theory and Practice of Combining Rhythms. Melody Writing is the subject handled by Charles Seeger.

Adele T. Katz, with Kurz Weil at the piano, will give a series of ten lecture-recitals on Wagner on Wednesday afternoons. Her schedule is as follows: A General Survey of the Ring, Jan. 11; Das Rheingold, Jan. 18; Die Walküre, Jan. 25; Siegfried, Feb. 1; Götterdämmerung, Feb. 8 and 15; Tristan und Isolde, March 1 and 8; Die Meistersinger, March 15, and Parsifal, March 22.

The opera "Die ersten Menschen (The First People)" by Rudi Stephan, the young German composer, killed in battle at Tarnopol when he was twenty-eight, has been announced for performances this season at Aix-la-Chapelle and Halle, Germany.

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MELISSE BAYE

COLORATURA SOPRANO

Passed Away



Vladimir de Pachmann, Who Died in Rome After a Brief Illness

RENOWNED PIANIST HAD UNIQUE CAREER

Spent Ten Years in Retirement To Perfect Tone Which He Sought

ROME, Jan. 7.—Vladimir de Pachmann died here today. He had been in delicate health for a number of years, but had played for a group of friends as recently as New Year's Day.

Vladimir de Pachmann, born in Odessa on July 24, 1848, was the youngest of thirteen children. His father, Vincent de Pachmann, professor of law in the university, was an amateur violinist who, during previous residence in Vienna, had known such great musicians as Beethoven and Weber. He was Vladimir's first teacher.

At the age of eighteen, de Pachmann went to the Conservatory in Vienna, where he studied under Joseph Dachs. He won a gold medal and made his first appearances in Russia in 1869. Audiences responded cordially to his playing; but de Pachmann himself was not satisfied, and retired from public life to spend eight years in arduous study without a teacher. "I knew," he said in later years, "that the piano could yield a tone which I had never heard, and I would not give in until I learned how to produce it."

Unusual Technical Equipment

The result of this application was an unique technical equipment which included a tone of extreme refinement and glowing color, and an execution of unfailing clarity. Concerts given in Berlin, Leipzig and other important cities brought fame; but de Pachmann, still dissatisfied, spent two more years in retirement and unflagging work. Following this period, he gave concerts in Vienna, Paris and London, being immediately acclaimed as a great artist. His first American tour was made in 1891; his last in the season of 1924-25.

Early in his career, de Pachmann had been deeply impressed by Tausig's art; but his musical creed might perhaps be more directly traced to Thalberg, of whom Liszt said, "He is the only one of us who can play the violin on the keyboard." It was for his exquisite singing tone, the variety and delicacy of his shading and fineness of his style that de Pachmann was most celebrated. His programs were so systematically compiled of Chopin's music that

the title of The Chopinnee was regularly applied by newspaper writers.

Well-Remembered Eccentricity

In the public mind, de Pachmann is almost as well remembered for his eccentricities and humorous mannerisms as for the purely musical side of his playing. It was his habit to talk incessantly during a recital, to praise his performance in a loud voice and to scold an audience if it displeased him. His hobby was jewels, which he collected with a connoisseur's knowledge.

De Pachmann married Margaret Oakey, Australian pianist, in 1884. They were divorced in 1892. Her second marriage was to Maître Labori, the celebrated lawyer who defended Dreyfus. One son, Victor, died in infancy. Two sons survive: Adrien, a lawyer, and Leonide, a musician.

Dr. Humphrey J. Stewart

SAN DIEGO, Jan. 5.—Dr. Humphrey J. Stewart, distinguished composer and municipal organist of this city since 1915, died here on Dec. 28 at the age of seventy-eight.

Dr. Stewart was born in London. He showed marked musical gifts at an early age, having sung in church choirs and played the organ publicly as a child. He came to the United States in 1886 and was organist in various churches in San Francisco until 1901. From 1901 to 1902 he played in Trinity Church in Boston, returning subsequently to San Francisco to spend twelve years as organist of St. Dominic's Church. He officiated as organist at the Buffalo Exposition in 1901 and at the Panama-California Exposition in San Diego in 1915.

In 1930 he received from the Pope the order of Commander of the Holy Sepulchre. He was one of the founders of the American Guild of Organists.

Dr. Stewart was a noted composer, his many works including an oratorio, The Nativity, the orchestral suites, Montezuma and Scenes from California, a romantic opera, King Hal, and the music drama Gold. It is, perhaps, for the outstanding choral work, The Hound of Heaven, a sacred drama for soli and chorus of mixed voices, that he will be longest remembered.

Gordon Godowsky

Gordon Godowsky, twenty-six-year-old son of Leopold Godowsky, died suddenly in his home in New York on Dec. 27. He was the youngest of four children. He had been a student at Harvard and later had been active in literary work.

Hugh Chilvers

DETROIT, Jan. 5.—Hugh Chilvers, comic-opera baritone, died here at the home of his brother, Thomas H. Chilvers, an official of the music department of the Board of Education. He was sixty-seven years old. He had retired from the stage several years ago.

Mr. Chilvers was a native of Detroit. At the age of twenty-one he went to Italy to study, making his debut in London a year later. For ten years he sang in grand opera with success, touring in Europe. His career in the theatre included appearances as leading man with Mrs. Minnie Madden Fiske, appearances in the casts of many Victor Herbert operettas and more recently as one of the leads in Countess Maritza. He is survived by his wife, whom he married in Boston.

John Quincy Hughes

UTICA, Jan. 5.—John Quincy Hughes, tenor, who was widely known in Central New York musical circles, died at his home here recently at the age of eighty.

Mr. Hughes came to Utica from Wales when a young man. He was the first president of the Haydn Male Chorus, vice-president of the Cymreigyddion Society which sponsors the local eisteddfods, and held office with the Philharmonic Society. He was a member of a number of Masonic organizations.

Novelties are Heard in Los Angeles

Slonimsky Appears as Conductor with Philharmonic—Schmitt Is Guest

LOS ANGELES, Jan. 5.—As if to plague those critics whose musical peace seemed to be threatened by a dearth of novelties, the last two pairs of concerts of the Los Angeles Philharmonic Orchestra included no fewer than four works heard here for the first time and three more given their first hearing in this series.

The first pair, coming on Dec. 15 and 16, was made interesting by the presence of Florent Schmitt for the performance of his Suite, The Tragedy of Salomé. Dr. Artur Rodzinski's reading brought salvos of applause and several stage bows from the composer. The pith of the program was found in de Falla's El Amor Brujo, in which the vocal parts were capably sung by Sophie Braslau. This work was heard here two years ago, with Mina Hager as soloist.

A Chorale and Fugue in D Minor, Op. 4, by Zemachson, aroused excitement for its brilliance, and Sinigaglia's Overture, Le Baruffe Chiozzotte, made a good opening number. But it remained for Berlioz' Roman Carnival Overture, as a closing work, to re-establish the listener's equilibrium and cause him to wonder how the other works of the evening would fit into the musical pattern one hundred years hence!

New Conductor Comes

The last pair of concerts, on Dec. 29 and 30, introduced a new conductor, Nicolas Slonimsky, of Boston, replacing Dr. Rodzinski, who was invited to lead two concerts of the Cleveland Orchestra in Cleveland. Mr. Slonimsky brought a considerable package of wares for display in a single program, which included first local hearings of Mozart's Third Serenade No. 3 in D, Sibelius's En Saga; two movements from Charles Ives's Orchestral Set, New England, and the Overture to The Gayety and Sadness of the American Scene by Roy Harris. There was also Moussorgsky's Pictures at an Exhibition, orchestrated by Ravel.

Mr. Slonimsky did some nice things

A frequent participant in the eisteddfods, he won many prizes. He is survived by four children. E. K. B.

Lillian Hanson Russell

WORCESTER, Jan. 5.—Lillian Hanson Russell, singer and composer, died at her home here on Dec. 20 at the age of sixty-four.

Her career included activities as a member of the Ariel Quartet, and work in opera in Chicago and elsewhere. She was well known locally as a teacher of voice and piano. J. F. K.

J. B. Wagner

J. B. Wagner, father of Oscar Wagner assistant dean of the Juilliard School of Music, died of a cerebral hemorrhage on Dec. 10 at the age of eighty. Mr. Wagner was injured in an automobile accident late in September, and while he had been permitted to leave the hospital, he did not fully recover from the injuries received at that time.

Preston Willis Search

RIVERSIDE, CAL., Jan. 5.—Preston Willis Search, musical educator and father of the

in the Mozart, but his flair is evidently for the moderns, whose intricate scores and complicated rhythms seem to come quite naturally within his ken. The first movement of the Ives work, Putnam's Camp, Redding, Connecticut, sounded like Bedlam turned loose. The second part one might label as "not so bad," although there still bobs up the eternal question, "why?"

When Johnny Comes Home

There was particular interest in the Harris work, partially because he has spent much of his life in Southern California and is at present living in Los Angeles. In the Gayety and Sadness of the American Scene, Harris has attempted to portray the moods of four outstanding characteristics of American civilization. He has taken as his chief theme When Johnny Comes Marching Home, using it in every conceivable manner to express his ideas. That it is a solidly made work and brilliantly orchestrated goes without saying; whether it contains the divine spark or not, remains to be seen.

A single hearing gave one the impression of what might be experienced in an airplane ride over mountainous passes, jagged peaks and deep canyons. The sky is murky and there is breathless haste, nervous excitement, speed. But there is no goal, no purpose in the flight: only the flying counts. However, this may be the composer's intention. If so, he has succeeded admirably. The audience gave him a cordial reception.

The Moussorgsky Pictures were interesting, but rather unevenly done. Sibelius's Saga was magnificently played.

Mr. Slonimsky came in for a goodly share of the evening's applause. His readings are intelligent and he knows the capabilities of his orchestra.

The Los Angeles Chapter of Pro Musica opened its season ambitiously with a concert by Florent Schmitt in works of his own composing. The overlong program included two Rhapsodies for piano, with Marvin Maaal assisting; a quintet, in which M. Schmitt was assisted by the John Reed Quartet, and a group of songs, sung by Cecile Barbezat. The brilliant audience gave the visitor a friendly welcome.

HAL D. CRAIN

'cellist composer, Frederick Preston Search, died from an attack of apoplexy on Dec. 12. He was eighty-nine years of age. Mr. Search was widely known as a lecturer.

Mrs. L. M. Fortier

MONTREAL, Jan. 5.—Mrs. Leopold M. Fortier, formerly Florestine Belanger, prominent soprano in local musical circles, died at her home here on Jan. 1 after a prolonged illness.

Mrs. Hattie B. Hawley

SOUTH NYACK, N. Y., Jan. 5.—Mrs. Hattie Bulkeley Hawley, a former teacher of music in the New York public schools, died here today at the home of her daughter, Ethel Crane, soprano. She was eighty-one years old. Mrs. Hawley was the widow of Charles B. Hawley, organist and composer.

Francois-Xavier Mercier

QUEBEC, Jan. 5.—François-Xavier Mercier, concert tenor, died here on Dec. 22 at the age of sixty-four. Mr. Mercier had concertized extensively both in Canada and in Europe. The last years of his life were devoted entirely to teaching.

RADIO CITY OPENS WITH FRILLS AND FURBELOWS

Unique Brilliance Surrounds First Night of Gigantic Music Hall—Many Celebrities Take Part in Ceremonies—Tickets Issued to Number of 6,200—Mayor-elect O'Brien and M. H. Aylesworth Greet Audience—Roxy and John D. Rockefeller, Jr., Are Prominent Figures—RKO Roxy Theatre Also Inaugurated with Attractive Program

MORE than 100,000 persons applied for the 6,200 tickets issued for the opening of Radio City Music Hall on the evening of Dec. 27. Rain fell in splashes, but nobody cared. Police to the number of 250 were needed to regulate the traffic, and once the eager attendants had elbowed their way inside, they were led to their places by a corps of 150 ushers who are counted among the 748 employees.

The occasion was one of unique brilliance. Even in a city as spectacular as New York, the inauguration of an auditorium which is but one feature of a unit costing more than \$7,000,000 takes on the glow of an exceptional event. Dresses worn by the women were of the latest designs and the costliest materials. The men's toppers had every appearance of untarnished newness. Celebrities were there in droves; but most conspicuous in the glittering assembly were the two men whose names were oftenest heard in the general talk—S. L. Rothafel ("Roxy") and John D. Rockefeller, Jr.

Greetings were projected by John P. O'Brien, Mayor-elect of New York; by M. H. Aylesworth, head of the National Broadcasting Company, and by Kent Cooper, general manager of the *Associated Press*. Alfred E. Smith was quickly recognized. So were August Heckscher, Major Edward Bowes, Hope Hampton, Dr. Nicholas Murray Butler, Anne Morgan, Leopold Stokowski and dozens of other men and women known by name to every lino-type operator in the country.

A Statistician's Paradise

Within, the hall is a statistician's Paradise. The foyer is 140 feet long, sixty feet high and forty-five feet wide. Sixty feet are measured in the height of the proscenium, which has a curve blending with nine overlapping arches in the main ceiling. There is a revolving turntable in the stage of three sections, and the lighting apparatus includes four adjustable bridges, none of which is one inch shorter than 104 feet. The space occupied was formerly filled by fifty private homes.

Decorations are thoroughly in keeping with the general magnificence. The quest of man for the fountain of youth is delineated in a mural by Ezra Winter, and the prevailing scheme centres around an elaborate system of color illumination. Donald Deskey supervised the art features, modern American creativeness being well represented. Feinhard and Hofmeister, Hood and Foulhoux, Corbett, Harrison and MacMurray were the architects.

The hall was inevitably the chief performer at the opening, but it was capably assisted by artists who had not completed their program until fifty-five minutes past twelve by the clock. A Symphony of the Curtains which involved the operation of thirteen motors



S. L. Rothafel ("Roxy"), the Central Figure in the New Radio Theatre Direction

was formally followed by the ceremonies of dedication. Taylor Holmes impersonated Francis Scott Key in a spectacle symbolizing the creation of The Star-spangled Banner. Erno Rapee conducted the large orchestra. Coe Glade, Aroldo Lindi and Titta Ruffo appeared in a condensed version of *Carmen*, which had costumes and settings by Robert Edmond Jones, and a

ballet with Patricia Bowman as premiere danseuse. Vera Schwartz sang. Martha Graham and her dancers, Harald Kreutzberg, De Wolf Hopper and the Tuskegee Choir added to the entertainment. Weber and Fields were on the stage, and there were vaudeville features, cheery and daring, varied and thrilling, musical and pictorial.

Nothing was omitted, as the names

of the following performers bore witness: the Radio City Music Hall Ballet, the Wallendas, the Kigutas, Eddie and Ralph, Robert T. Haines, Kirkwhite and Addison, Ray Bolger, Doctor Rockwell, Patricia Bowman, Otto Fassell, the Berry Brothers, Dorothy Fields and Jimmy McHugh.

Changes in the arrangement were later made, Désiré Defrère taking the place of Mr. Ruffo, and Miss Graham's appearance being withdrawn. Barto and Mann were newcomers in the revision.

RKO Roxy Opens Doors

The RKO Roxy Theatre in Radio City opened on Dec. 29 with *The Animal Kingdom*, based on Philip Barry's play, as the feature picture. Ann Harding and Leslie Howard had leading roles. Ilka Chase and William Gargan were in the cast, as were other favorites. Mr. Rapee and Joseph Littau led



Coe Glade, Who Sang the Part of Carmen in a Condensed Version of Bizet's Opera at the Radio City Music Hall

the orchestra, which was conducted in subsequent performances by Charles Previn and Macklin Marrow. It was all worth seeing, the program being extended with a stage show which brought before the footlights a Roxy ballet in mechanistic patterns; Von Grona, Maria Gambarelli, Dave Apollon and his Musical Mexicans. Will H. Hays gave a dedicatory talk the first night.

Change in Policy

Following early performances in the two auditoriums, a change in policy was announced by M. H. Aylesworth. The plan is to include moving pictures in programs given in the Music Hall, and to produce plays, musical comedies and extravaganzas in the RKO Roxy Theatre. The scale of prices also comes in for alteration, the highest price for admission to the Music Hall being lowered to about eighty-five cents or \$1. Popular prices will prevail in the theatre.

S. L. Rothafel ("Roxy"), who had been in ill health previous to the opening of the auditoriums, underwent an abdominal operation on Dec. 31. He is making satisfactory progress toward recovery. During his absence, direction of the theatres is in Mr. Aylesworth's hands.

The second anniversary of the death of Anna Pavlova will be commemorated in Paris on Jan. 23 by a special program.



The Interior of Radio City Music Hall, Showing the "Sunburst" Proscenium